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THE

COMEDIES OF ARISTOPHANES

IN SIX VOLUMES

VOL. V

ΑΡΙΣΤΟΦΑΝΟΥΣ ΚΩΜΩΙΔΙΑΙ

THE

COMEDIES OF ARISTOPHANES

EDITED, TRANSLATED, AND EXPLAINED

BY

BENJAMIN BICKLEY ROGERS

IX. THE FROGS
X. THE ECCLESIAZUSÆ

LIBRARY

LONDON: GEORGE BELL & SONS

1902

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NOTICE

THE translation of all the eleven Comedies has been completed for many years: and all the materials for the Commentary have long since been compiled. But to arrange them, and pass them through the Press, required more time and labour than the Editor, while still practising at the bar, was in a position to give. Now that he has retired from practice, he hopes to proceed continuously with the publication. Should he be able to complete the work, the present volume, though the first published, will become Vol. V.

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THE

FROGS OF ARISTOPHANES

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ

THE

FROGS OF ARISTOPHANES

ACTED AT ATHENS IN THE YEAR B.C. 405

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES

INTRODUCTION AND COMMENTARY

By BENJAMIN BICKLEY ROGERS, M.A.

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INTRODUCTION

THE comedy of the Frogs was produced during the Lenaean festival, at the commencement of the year B.C. 405, when Callias was Archon; that Callias who, to distinguish him from other archons bearing the same name, was commonly designated "the Callias who succeeded Antigenes[1]." It at once took its position, which has never since been challenged, amongst the masterpieces of the Athenian drama. It carried off the prize at the Lenaean[2] contest, from the "Muses" of Phrynichus, which was placed second, and the "Cleophon" of Plato, which was placed last; and the victorious poet was crowned in the full theatre with the usual wreath of Bacchic ivy. But it achieved a far higher success than this. It enjoyed the, apparently, unique distinction of being acted a second time, as we should say, by *request*; and at this second representation the poet was again crowned, not now with mere leaves of ivy, but with a wreath made from Athene's sacred olive[3], an honour reserved for citizens who were deemed to have rendered important services to Athene's city.

It was not for its wit and humour that these exceptional honours were accorded to the play; nor yet for what to modern readers constitutes its pre-eminent attraction, the literary contest between Aeschylus and

[1] Ὁ μετὰ Ἀντιγένη.

[2] It is interesting to observe that, of the extant comedies of Aristophanes, all those which we know to have been exhibited at the City Dionysia, failed; and all which we know to have been exhibited at the Lenaean festival, gained the prize.

[3] Τούτου χάριν ἐπηνέθη καὶ ἐστεφανώθη θαλλῷ τῆς ἱερᾶς ἐλαίας, ὃς νενόμισται ἰσότιμος χρυσῷ στεφάνῳ, εἰπὼν ἐκεῖνα τὰ ἐν τοῖς Βατράχοις περὶ τῶν ἀτίμων, "τὸν ἱερὸν χορὸν δίκαιον πολλὰ χρηστὰ τῇ πόλει συμπαραινεῖν."—Greek Life of Aristophanes.

Euripides. It was for the lofty strain of patriotism which breathed through all its political allusions, and was especially felt in the advice tendered, obviously with some misgiving as to the spirit in which the audience would receive it, in the epirrhema of the parabasis. There the poet appeals to the Athenian people to forego all party animosities, to forget and forgive all political offences, to place the state on a broader basis, to leave no Athenian disfranchised. More particularly, he pleads for those who having been implicated in the establishment of the Council of Four Hundred had[1] ever since been deprived of all civic rights. They could vote for no candidate, hold no office, and take no part in the popular assemblies. Other citizens, however illiterate, enfranchised slaves, half-breeds, and the like, would be hurrying on to support the most ill-judged proposals of Cleophon; but they—men of the purest Athenian blood, and the highest and most liberal Athenian culture—must needs stand aside, as though they had neither part nor lot in the Republic of Athens. Aristophanes calls upon the people to put an end to this anomalous state of things, and to re-enfranchise all disfranchised Athenians; τοὺς ἀτίμους ἐπιτίμους ποιῆσαι. His doubt as to the reception of his appeal is manifested in every part of the epirrhema. It is the Mystic Chorus, he insists, the Company of the Blessed Dead who are taking upon themselves to advise the Athenian people; the errors of the excluded citizens are described as slips and slidings, not deliberate, but occasioned by the wily machinations of Phrynichus; the people whom he is addressing are mollified by the appellation ὦ σοφώτατοι φύσει, although in the antepirrhema, where he feels himself on safer ground, he resorts to his more customary address ὠνόητοι; while, both before and afterwards, he indulges in a wild vein of harmless jocularity, calculated to mitigate any ire which his boldness may have aroused.

It tells much for the generosity of the Athenian people, that instead of resenting the poet's appeal, they rewarded it with the highest and most exceptional honours. For we are told on the authority of Dicaearchus,

[1] About five years. The word SEVEN in the note on line 686 of this play is a mistake for SEVERAL.

a writer of the very greatest weight on such matters, that it was this very appeal which won the admiration of the public, and obtained for the play the honour of a second representation[1]. And this is fully borne out by the well-known fact that on the next political crisis, immediately after the disaster of Aegospotami, the Athenians followed to the letter the advice of Aristophanes, and their very first step was *τοὺς ἀτίμους ἐπιτίμους ποιῆσαι*, to enfranchise the disfranchised citizens. "When your fleet was destroyed, and the siege commenced," says Andocides[2], "ye took counsel together to create harmony in the state, and ye determined to enfranchise the disfranchised, and Patrocleides it was who introduced the decree." He then sets out the decree, *τὸ ψήφισμα τὸ Πατροκλείδου*, and adds, "So then in pursuance of this decree, ye enfranchised the disfranchised[3]." So Xenophon speaking of the commencement of the siege says[4], "The Athenians, having enfranchised the disfranchised, held out." So Lysias, though with his usual vagueness and inaccuracy, says[5], "Your disposition was such that ye recalled the exiles, and enfranchised the disfranchised." I say "with his usual inaccuracy," because it is certain that the exiles did not return until

[1] *Οὕτω δὲ ἐθαυμάσθη διὰ τὴν ἐν αὐτῷ Παράβασιν, καθ' ἣν διαλλάττει τοὺς ἐντίμους τοῖς ἀτίμοις καὶ τοὺς πολίτας τοῖς φυγάσιν, ὥστε καὶ ἀνεδιδάχθη, ὡς φησι Δικαίαρχος.*—Argument III. See also Argument I. See also the passage quoted above from the Greek Life of Aristophanes.

[2] Speech in the matter of the Mysteries, 73 *ἐπεὶ γὰρ αἱ νῆες διεφθάρησαν καὶ ἡ πολιορκία ἐγένετο, ἐβουλεύσασθε περὶ ὁμονοίας, καὶ ἔδοξεν ὑμῖν τοὺς ἀτίμους ἐπιτίμους ποιῆσαι, καὶ εἶπε τὴν γνώμην Πατροκλείδης.*

[3] Id. 80. In all probability the Patrocleides who so thoroughly carried out the wishes of Aristophanes was the man whose unfortunate accident in the theatre is recorded in the Birds (790–792), and who is by the Scholiast there described as a *πολιτικός*, a man who took part in public affairs. He had, indeed, little cause to be grateful to Aristophanes, since it was doubtless from the poet's suggestion of the advantages he would obtain from becoming a winged and feathered biped that he acquired the nickname of Χεσᾶς (Scholiast ubi supr. Pollux v, segm. 91), which is merely the participle *χέσας*, accentuated into a bird's name, after the analogy of *ἀτταγᾶς*, *ἐλεᾶς*, *βασκᾶς*, and the like.

[4] *Τοὺς ἀτίμους ἐπιτίμους ποιήσαντες ἐκαρτέρουν.*—Hell. ii. 2. 11.

[5] *Ὑμεῖς δὲ οὕτω διετέθητε ὥστε τοὺς μὲν φεύγοντας κατεδέξασθε, τοὺς δ' ἀτίμους ἐπιτίμους ἐποιήσατε.*—In the matter of the Dissolution of the Democracy, 36.

after the city had been surrendered to Lysander, and could not help itself. It was one of the conditions of peace imposed by the Spartans. Indeed, the passage already cited from Andocides goes on, "In pursuance of this decree ye enfranchised the disfranchised. But Patrocleides did not propose, nor did ye decree, the return of the exiles. But when the treaty with the Lacedaemonians was concluded, and ye dismantled your walls and received back the exiles," &c.

It seems certain that the comedy has come to our hands in the revised form which it assumed on its second representation. The strange duplication of certain passages towards the end of the play must force itself upon the attention of the most unobservant reader: a duplication which in my opinion arises in almost every case from the fact that the reading of the original play has crept from the margin into the text of the revised edition[1]. There is a very similar duplication, arising from the same circumstance, in some of Biron's speeches in Act iv. scene 3, and Act v. scene 2, of Shakespeare's Love's Labour's Lost.

But to my mind the most convincing passage is that contained in lines 1109–1114. The Chorus have been exhorting the rival poets not to rest content with a mere general criticism of their respective aims and merits, but to come to close quarters, and to attack each other's dramas in every possible way, with a minute dissection of individual lines, phrases, and metres. This would obviously require an audience not only thoroughly intelligent, as an Athenian audience would naturally be, but also thoroughly primed in the details about to be discussed; and it is impossible to doubt that on the first representation of the Frogs many of the most delicate hits would pass altogether unnoticed. But this would not be so on the second representation. The play would then have become public property; it would be in the hands of the spectators, and they would not fail to appreciate and applaud every point as it arose. And it is on this very ground that the Chorus encourage the rivals to proceed. *But if this ye fear, lest there be in the*

[1] See the notes on lines 1251, 1431, and 1437.

spectators any lack of knowledge, so that they will not recognize your subtleties when ye speak them, be not afraid of this, since the matter is no longer so. For they are old campaigners now; and each of them holding a book of the words is conning your clever hits. The words οὐκ Ἔθ' οὕτω ταῦτ' ἔχει seem to imply that on the first representation of the play the audience were not always able τὰ λεπτὰ γνῶναι.

The play was acted about six months after the great naval victory of Arginusae; about four months after the death of Euripides; and about two months after the death of Sophocles.

The victory of Arginusae was the result of an almost unexampled effort on the part of the Athenian people. Conon, their most brilliant officer, had been defeated at Mitylene, and was closely blockaded there. One trireme managed to run the blockade, and bring news of his peril to Athens. The Athenians received the intelligence in a spirit worthy of their best traditions. All classes at once responded to the call with hearty and contagious enthusiasm. In thirty days a fleet of 110 triremes, fully equipped and manned, was able to put to sea. The knights had emulated the devotion of their forefathers (as recorded in the parabasis of the comedy which bears their name), and volunteered for service on the unaccustomed element. The very slaves had been induced to join by the promise of freedom and, what was even more than freedom, the privileges of Athenian citizenship. Further triremes, as the fleet went on, were obtained from the islands, till it finally reached a total of more than 150 vessels. These exertions were rewarded by a victory which, if it was the last, was also the most considerable of all that were gained by the Athenians during the Peloponnesian War. And the slaves who fought in the great battle were admitted to be free Athenian citizens[1]

[1] Τοὺς συννανμαχήσαντας δούλους Ἑλλάνικός φησιν ἐλευθερωθῆναι, καὶ ἐγγραφέντας ὡς Πλαταιεῖς συμπολιτεύσασθαι αὐτοῖς, διεξιὼν τὰ ἐπὶ Ἀρτιγένους τοῦ πρὸ Καλλίου.—Scholiast on Frogs 694. Mr. Fynes Clinton thinks that the Hellanicus mentioned in this gloss, and again in the scholium on Frogs 720, was the famous old historian of that name, who was himself a native of Mitylene. But he would have been ninety years old at this time, and the Hellanicus here quoted is more probably

on the same liberal terms as had been granted to the Plataeans who had escaped from their beleaguered city some one and twenty years before. They were enrolled in Athenian tribes and demes and enjoyed all the privileges of Athenian citizens, they and their sons after them for ever; save only that the individuals first enfranchised were not eligible for certain hereditary priesthoods (such as those of the Eumolpidae, the Eteobutadae, and the Ceryces), nor yet for the office of Archon. This exception was right and proper. It would have been very unpalatable for an Athenian to see a man who had been brought up altogether outside the Athenian traditions, and still more so for a master to see his former slave, occupying the supreme position of Archon. Yet even these excepted offices were not withheld from the children of the Plataean, or of the slave, even though they were born before their father acquired the Athenian citizenship.

The wholesale conversion of loyal slaves into free Athenian citizens, which met with the warmest approval of Aristophanes, readily lent

a younger chronicler, perhaps his son. As regards the enlistment of the slaves, see Xenophon, Hell. i. 6. 24. The decree regulating the rights of the Plataeans is preserved in the Oration against Neaera, § 136. Ἱπποκράτης εἶπε Πλαταιέας εἶναι Ἀθηναίους ἀπὸ τῆσδε τῆς ἡμέρας, ἐντίμους καθάπερ οἱ ἄλλοι Ἀθηναῖοι, καὶ μετεῖναι αὐτοῖς ὥνπερ Ἀθηναίοις μέτεστι πάντων, καὶ ἱερῶν καὶ ὁσίων, πλὴν εἴ τις ἱερωσύνη ἢ τελετή ἐστιν ἐκ γένους, μηδὲ τῶν ἐννέα ἀρχόντων, τοῖς δὲ ἐκ τούτων. κατανεῖμαι δὲ τοὺς Πλαταιέας εἰς τοὺς δήμους καὶ τὰς φυλάς.—Dr. Arnold, whose mind was full of Niebuhr's speculations on early Roman History, makes (in a note on Thuc. iii. 55) the singularly unfortunate suggestion that the *status* of the Plataeans at Athens was identical with what he describes as "the imperfect citizenship called at Rome the Jus Caeritum." No analogy could be more misleading. The Plataeans had the full rights of citizens, and could hold any public office, except (and that only in the case of the first comers) the archonship and the hereditary priesthoods. Those who were enrolled on the register of the Caerites had *no* public rights and could hold *no* public office. In the passage cited from Aulus Gellius, xvi. 13, "primos autem municipes sine suffragii jure Caerites esse factos accepimus; concessumque illis, ut civitatis Romanae honorem quidem caperent, sed negotiis tamen atque oneribus vacarent," Niebuhr makes merry over the last sentence, apparently supposing that Gellius "believed them to have been rewarded by an exemption from all burdens and laborious duties." But for *oneribus* we should, I think, read *operibus*, and translate *but should devote themselves to commerce and matters of business.*

itself to comic humour; and throughout the play, whenever he alludes to the battle of Arginusae, this incident is sure to crop up. In the epirrhema, which we have already discussed, "*Shall we give the franchise,*" ask the Chorus, "*to slaves who have fought but one battle, and yet withhold it from freeborn Athenians, who, and whose fathers before them, have fought so many battles for Athens?*" "*O why was I not at the sea-fight?*" cries Xanthias to his master[1], "*I would have bidden you go and be hanged; I would have snapped my fingers at your commands.*" "*I take no slave on my ferry,*" says Charon[2], "*unless he fought in the sea-fight,*" in which case, be it observed, he would not be a slave at all. And this consideration will, I think, lead us to the true signification of a much misunderstood phrase in the last-mentioned passage, where the battle of Arginusae is described as the sea-fight *περὶ τῶν κρεῶν*.

"I take no slave," says Charon, *εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν*. The word *κρέας*, as Aristarchus[3] is quoted by the Scholiast as saying, is frequently used for *σῶμα*; and such is doubtless its meaning here. Now a slave's body belonged not to himself but to his master.

> *τοῦ σώματος γὰρ οὐκ ἐᾷ τὸν κύριον*
> *κρατεῖν ὁ δαίμων ἀλλὰ τὸν ἐωνημένον*[4].
>
> For a slave's body, such is fate, belongs
> Not to himself, but to the man who bought him.

But a free man's body is his own; and *he* therefore who, in the courts of law or elsewhere, was contending for his freedom (as opposed to slavery), was said *περὶ τοῦ σώματος ἀγωνίζεσθαι to be contending for his body*, that is to say, for the ownership of his body. A remarkably apposite illustration of this usage is supplied by the brief, but interesting, oration of Lysias, Against Pancleon. The plaintiff had taken proceedings before the Polemarch against Pancleon, believing him to be a resident alien. To these proceedings Pancleon pleaded that he was

[1] Frogs 33, 34. [2] Ibid. 190, 191.

[3] Aristarchus quotes from the Chryses of Sophocles, *τοιοῦτος ὢν ἄρξειε τοῦδε τοῦ κρέως*; which seems to be spoken by a slave.

[4] Plutus 6, 7.

a "Plataean" enrolled in the tribe Hippothoontis, and the deme of the Deceleians, and was therefore a full Athenian citizen, over whom the Polemarch had no jurisdiction. And the action was accordingly set down to be heard, not on its merits, but on this preliminary plea to the jurisdiction. The oration of Lysias was intended for the plaintiff's speech on the trial of this preliminary issue. It attempts to show that Pancleon, so far from being a "Plataean," was not even a free man (*μὴ ὅτι Πλαταιέα εἶναι, ἀλλ' οὐδ' ἐλεύθερον*), but the runaway slave of a "Plataean" master; and that on a previous occasion he feared to bring his claim to the proof; *εὖ εἰδὼς ἑαυτὸν ὄντα δοῦλον, ἔδεισεν ἐγγυητὰς καταστήσας περὶ τοῦ σώματος ἀγωνίσασθαι, metuisse*, as Reiske translates it, *periculum judicii de ingenuitate adire*. Here we have the expression *περὶ τοῦ σώματος ἀγωνίσασθαι* applied to a slave contending for the rights of a "Plataean," the identical position of the slaves who fought at the battle of Arginusae. So far, therefore, as these slaves are concerned—and it is only to them that the observation of Charon is addressed—the battle of Arginusae was in truth a *μάχη περὶ τῶν σωμάτων*, or in a comedian's language, a *μάχη περὶ τῶν κρεῶν*. And this, I am persuaded, is the sense in which the words are here employed. The opinions which have hitherto prevailed are given in the note below[1].

[1] There are three lines of interpretation, for we need not trouble ourselves about Paulmier's suspicion, that *κρεῶν* is somehow connected with a Mount Creon in Lesbos, mentioned by Pliny: a suspicion which carried no conviction to Paulmier's own mind, and has not commended itself to anybody else. But the following interpretations have all received considerable support.

(1) That *περὶ τῶν κρεῶν* means *περὶ τῶν σωμάτων*, on the ground that his *σῶμα* was a slave's only possession. *περὶ τῶν στρατευομένων δούλων, οἵτινες περὶ τοῦ σώματος μόνου μάχονται.*—Proverb 107 amongst those published with Plutarch's works. *οὐ περὶ χρημάτων, καὶ πατρίδος, ἀλλὰ περὶ τοῦ ἰδίου σώματος· κρέας γὰρ τὸ σῶμα.*—Scholiast. "Ego puto," says Duker (whose notes are collected at the end of Bergler's edition), "hoc a Schol. ideo dici, quia existimat servos qui patriam vel pecuniam non haberent, non pro his, sed tantum pro propria vita quam solam habebant, et amittere poterant, pugnasse;" and he cites the proverb *ὁ λαγὼς τὸν περὶ τῶν κρεῶν τρέχει.* Kuster also relies on this proverb; "quod dicitur," he thinks, "in eos qui de corpore suo tantum periclitantur, nec quicquam aliud quod

To the subsequent tragedy, which made the victory of Arginusae a word of shame, instead of a word of glory, in the annals of Athens—I mean the condemnation of the victorious generals, and the execution of the six who ventured within the reach of the democracy—Aristophanes makes but one, and that a very faint and obscure, allusion. Aeschylus is considering whether it is right to predicate of Oedipus that he was ever deserving of the epithet *εὐδαίμων*; and running through the various calamities of his life, he comes at last to the statement, *he blinded himself*, whereupon Dionysus at once cuts in with the remark—

amittere possint, habent, veluti servi in pugna navali ad Arginusas." Gataker had triumphantly argued that *περὶ τῶν κρεῶν* could not mean *περὶ τῶν σωμάτων*, since Xanthias had only one body; not observing, apparently, that Charon's words are, not *νεναυμάχηκε περὶ τῶν κρεῶν*, but *νεναυμάχηκε* THN *περὶ τῶν κρεῶν*, a battle in which not one slave only, but many slaves were fighting *περὶ τῶν σωμάτων*. However, as is shown in the text, a slave's body was emphatically *not* his own possession.

(2) That *περὶ τῶν κρεῶν* is equivalent to *περὶ τῶν νεκρῶν*. This explanation also is mentioned by the Scholiast, and *νεκρῶν* is actually read for *κρεῶν* in some inferior MSS. It is to some extent countenanced by the great authority of Bentley, who says "*τὸ νεκρῶν* optime personae Charontis aptatur," and is strongly supported by Brunck. Yet it seems devoid of all sense, since there never was a *μάχη περὶ τῶν νεκρῶν*. No question as to the *νεκρῶν* arose until the battle was over and done; and even then, the question related as much to the living as to the dead.

(3) That *περὶ τῶν κρεῶν* refers to the fleshpots which the slaves hoped to gain as their reward. This was Gataker's opinion, who considered that the words pointed to the "indolem servorum, quibus cibus et carnes ipsa vita est." And this was adopted by Spanheim, whose notes are given at the end of Kuster's edition, and who held that the phrase was employed "plane ad solitam servorum ingluviem denotandam, et pro qua, velut pro aris et focis, navali praelio dimicassent."

Dr. Verrall alone, with his usual penetration, saw that the words must "describe the object for which the slaves fought, that is, the freedom and the citizenship" (Classical Review, iii. 258). And he raises this third interpretation to a higher level, by taking *κρεῶν* to refer to *τὰ κρέα ἐξ Ἀπατουρίων* (Thesm. 558), comparing Acharnians 146. This gives a very satisfactory meaning to the words, and I should certainly have adopted it, had I not long previously come to the conclusion that the true interpretation is that given above. And, indeed, I doubt if the word *κρεῶν*, used *simpliciter*, would have conveyed to the audience any idea of the Apaturian festival.

εὐδαίμων ἄρ' ἦν,
εἰ κἀστρατήγησέν γε μετ' Ἐρασινίδου[1],

meaning, I suppose, that had Oedipus been a colleague of Erasinides in the στρατηγία, his blindness would have been a piece of good fortune. For then he would not have gone to the great battle, and so would not have fallen a victim to the machinations of Theramenes and the madness of the people. This is the only direct allusion to the fate of the generals. But doubtless it was to the attack of "the blear-eyed Archedemus" upon Erasinides, the precursor of the graver charge, that the scorn and contempt with which he is twice[2] mentioned in this play are mainly due; and Theramenes owes the ironical censure twice[3] passed upon his career rather to the fatal ingenuity with which he shifted the blame from his own shoulders to those of the generals, than to his former double-dealing in the affair of the Four Hundred.

At the commencement of the play we find Dionysus journeying to the world below, for the express and only purpose of bringing back Euripides to the Athenian stage. And one reason which he gives for the selection of Euripides is that he is a πανοῦργος, a man up to anything, a master of shifts and evasions, who would readily assist in carrying out any plan that might be devised for his rescue. We should therefore naturally suppose that we were intended presently to witness a series of scenes analogous to those in the Thesmophoriazusae; we should expect to see Euripides utilizing for the purpose of effectuating his own escape some of the ingenious schemes and devices contained in his own plays, just as he had utilized them in the earlier comedy for the purpose of effectuating the escape of Mnesilochus. But nothing of the kind occurs; there is no idea of an escape; no artful contrivance is required; the plot takes an entirely different trend; nor is Euripides brought back. We shall return to this subject shortly.

The Chorus of the play are the Blessed Mystics, those who had on earth been initiated into the Eleusinian mysteries, and had led a holy

[1] Frogs 1195, 1196. [2] Ibid. 417, 588. [3] Ibid. 541, 968.

and virtuous life in accordance with the doctrines therein inculcated. But before they make their entrance in that character their voices have been heard from behind the scenes chanting the melodious songs of the dead frogs, from whom the comedy derives its name. They do not enter until some scenes later, and then they come in singing a series of hymns and songs, which are not, as commonly supposed, mere unconnected lyrics, but are a continuous presentation of the earlier stages of their annual procession to Eleusis, from the moment when they call Iacchus forth from his sumptuous temple at Athens down to the time when, having passed over the bridge of Cephisus, they are streaming away to weave their mystic sports and dances on the Thriasian plain.

Brimful as the comedy is of genial humour and exuberant vivacity, it nevertheless, to my mind at least, is everywhere invested with a certain solemnity. This is doubtless due, in part, to the fact just mentioned, that the Chorus consists not, as in other comedies, of Athenian citizens, or of comic creations, but of dead mystae, performing in the world below the religious ceremonies which they had, in life, performed in the world above; and partly again to the circumstance that the action lies chiefly among the dead, and that the great poetical contest which it describes is a contest between two dead poets; but most of all, perhaps, to our knowledge of the terrible time at which the play was produced, when the long anguish of the Deceleian War was visibly drawing to a close, and when the Athenian Empire certainly, and possibly the very existence of Athens, seemed in risk of immediate extinction.

After passing through various adventures Dionysus arrives safely at the halls of Pluto, and we are at once confronted with an entirely unexpected situation. For it so happens that, at the moment of his arrival, a dramatic contest is about to commence between Aeschylus and Euripides; and Dionysus, clean forgetting the errand on which he came, readily undertakes to act as judge. The actual contest, without reckoning either the preliminary discussions or the political catechism by which it is succeeded, occupies 551 lines (from 875 to 1413, according to Brunck's numbering, which is adopted by all editors, whatever the number of their

own lines may be), more than a third of the entire play. Its object is to determine which is the better tragedian of the two; and the rivals discuss not only their general merits and demerits, but also various subordinate questions, their prologues, their choral metres, and the weight of their iambic verses. And all their dramatic stores, both old and new, *τά τε παλαιὰ καὶ τὰ καινὰ*, are ransacked for passages to support their respective contentions.

It is difficult to believe that all this detailed and elaborate criticism, together with the remainder of the play in which it is found, can have been entirely worked out during the very brief period which had elapsed since the death of Euripides; especially since from that period itself we must deduct, at its commencement, the time that would pass before the news of the poet's death, which occurred in Macedonia, would have been received at Athens; and at its close, the time required for the submission of the play to, and its acceptance by, the Archon; the granting of a Chorus; the training of the Chorus; the rehearsals; and all the arduous preparation required for placing the comedy on the stage. It seems far more probable that the contrast between Aeschylus and Euripides, which had been present[1] to the mind of Aristophanes from the very commencement of his career, had taken this form before the younger tragedian's death; and that Aristophanes, finding the time too short for the completion of the play on the lines originally intended, fell back upon this great scene which was ready to his hand, and inserted it in a comedy with the plot of which it was quite unconnected. And, indeed, it can hardly be said to be woven into the texture of the play at all; it is but loosely tacked on, and the stitches by which it is attached to the main fabric are quite visible to a careful observer.

Nothing can be more abrupt than the manner in which the first mention of the contest is dragged in, some 120 lines before the contest itself begins. It does not spring out of anything which has gone before. Two slaves are talking, and in the very midst of a speech one of them

[1] See Clouds 1365–1372, which is a sort of foreshadowing of the contest in the present play.

breaks off, and asks the other, [1] *Why, what is the meaning of all that hubbub?* And the other explains that a contest is impending between the two great tragedians. And when we come to the contest itself there is not, throughout its whole progress (from line 875 to line 1413), a single syllable tending to show that it is taking place in the world below; nor is Euripides ever spoken of as if he were dead. On the contrary, there is one passage from which, if this scene were detached from the rest of the play, we should certainly assume that he was still alive. To the question what Euripides deserves if the charges brought against him by Aeschylus are sustained, Dionysus promptly replies, "He deserves to DIE[2]." In itself the language seems to imply that he was still alive: although, as the play stands, it is of course a mere joke, the joke of dooming to death a person who is already dead. And in truth the poetical contest is so foreign to the general purpose of the play, that we cannot be surprised to find that it ends in a complete fiasco. Dionysus, the chosen judge, having heard the entire competition, declares himself unable or unwilling to give any judgement at all.

And now a singular thing occurs. Pluto, who has been present during the last 600 lines, or thereabouts, without once opening his mouth, suddenly breaks silence, and announces that the successful poet—whose promised reward has hitherto been the right to occupy the Chair of Tragedy in the Prytaneum of Hades—shall return with Dionysus to the world above. We therefore, at the close of the poetical contest, return to the old purpose of the play as abruptly as we left it when that contest commenced. And Dionysus marks the change more distinctly by declaring that he will choose, not necessarily the better tragedian (which was the sole object of the poetical competition), but the man who can give to the State the wiser political counsel. The counsel of Aeschylus—that Alcibiades shall be recalled, and the entire resources of the State devoted to the aggrandizement of the fleet—commends itself to Dionysus, who on that ground, and that only, awards the victory to Aeschylus. And

[1] Frogs 757. [2] Ibid. 1012.

Aeschylus therefore it is who reascends to earth, to do what he can for the city in her hour of need. Yet the decision, though made without the slightest reference to the dramatic merits of the two contending tragedians, carries with it, strangely enough[1], the right to occupy the Tragic Chair. All this curious jumble is occasioned by the clashing of the two motives, the motive of the poetical contest, and the motive of the general plot of the comedy.

Whatever may be the secret history of this poetical contest, it has always formed a most important, and to modern readers probably the most interesting, section of the Comedy of the Frogs. It consists of four distinct trials of strength, divided from each other by choral songs; the rivals discussing (1) their general merits and demerits, (2) their prologues, (3) their choral metres, and (4) the weight of their iambic verses. It may, perhaps, be permissible to make a few observations on this great contest here, at somewhat greater length than would be convenient in a footnote.

I. Their General Merits and Demerits.

This, though by far the most important, one might almost say the only important and serious, part of the criticism, need not delay us long. To enter at large into the perennial controversy as to the relative merits of Aeschylus and Euripides is no part of the duty of an editor of Aristophanes. But a few brief remarks may not be considered out of place.

It must be remembered that this is not the case of two poets striving after the same ideal, and one approaching it more closely than the other. Their ideals, their aims, their views of the tragic art are in almost every respect diametrically opposed; so that what to the one might seem the chief merit of a play, to the other might appear its greatest defect. The object of Aeschylus was to *elevate* the drama: to give to his audience an impressive and worthy representation of the demigods and heroes of their noble traditions. To this end he intro-

[1] Frogs 1515-1523.

duced the stately robe, the lofty buskin: and, far more important than robe or buskin, the lofty sentiment and the stately language. To Euripides all this appeared mere idle pomposity: his aim was to *bring down* the drama to the level of ordinary humanity and every-day life. And this contrast is the main topic in the first encounter of the poetical contest. In it each poet is made to give his own view of the aims and objects which tragic poets should set before them: Aeschylus considering it their duty to describe heroic deeds, and clothe noble thoughts in noble language; whilst Euripides insists that they ought to portray the world as they find it, describing the deeds, unveiling the motives, and employing the language, of daily life. The idea of Aeschylus is to elevate and exalt the minds of the audience: the idea of Euripides is to paint the world, its passions and infirmities, as they really are[1]. Each may be considered to have summed up his own theory in a single half-verse. Πάνυ δὴ ΔΕΙ χρηστὰ λέγειν ἡμᾶς (1056), *It is our bounden duty to speak what is noble and good*, is the language, and might be taken as the motto, of Aeschylus; χρὴ φράζειν ἀνθρωπείως (1058), *We ought to speak as other men speak*, is the language and motto of Euripides. Each theory will always have its advocates; it is my good fortune, as a translator of Aristophanes, to be in entire accord with the views of my author.

From the foregoing considerations it naturally follows that neither poet altogether denies the charges advanced by the other. He merely denies that the characteristic attacked is a blemish, and claims it as a merit. If Euripides reproaches Aeschylus with his gigantic compounds and grandiloquent language, Aeschylus does not deny the grandiloquence, but maintains that his is the only diction befitting the divine and heroic personages which both poets brought upon the stage. If Aeschylus censures his opponent for infusing a talkative and argumentative spirit into the Athenian people, Euripides is so far from denying the charge, that he glories in it as one of his brightest achieve-

[1] "Aeschylus is the prophet of Greek Tragedy, as Sophocles is the artist, and Euripides the realist."—Bp. Westcott, "Religious Thought in the West," p. 53.

ments. They agree as to the facts: they differ only in their estimate of the facts.

Perhaps one other point should be mentioned. It is frequently said that the antagonism of Aristophanes to the dramatic influence of Euripides was based on considerations of morality. And this is perfectly true; only it must not be understood as suggesting that Euripides was, in any sense whatever, the holder or propagator of immoral principles. But[1] the great civic and social virtues, honour and justice and valour, patriotism and self-devotion, respect to parents and reverence to the gods, and the like—virtues which to Aeschylus, and generally to the Athenians of the old heroic days, were matters of conscience, about which no discussion could be tolerated—were by Euripides brought to the test of "that universal solvent, the wild living intellect of man." There were few, if any, virtues, and few, if any, vices, for and against which a store of arguments might not be found somewhere in the plays of Euripides. And though he himself might conclude in favour of the right, yet he left it open for a more powerful or more plausible reasoner to turn the scale in favour of the wrong. Euripides might hold, as Hippolytus in the tragedy named after him did certainly hold, that an oath must be kept inviolate, even though taken in ignorance of what it

[1] Professor Butcher, in his "Aristotle's Theory of Poetry," chap. v, speaking of Aristophanes, observes:—

"The censure he passes on Euripides is primarily a moral censure. Even where the judgement may seem to be of an aesthetic kind, a moral motive underlies it. In him are embodied all the tendencies of the time which Aristophanes most abhors. He is the spirit of the age personified; with its restlessness, its scepticism, its sentimentalism, its unsparing questioning of old traditions, of religious usages, and civic loyalty; its frivolous disputations, which unfit men for the practical work of life; its lowered idea of courage and patriotism. Every phase of the sophistic spirit he discovers in Euripides. There is a bewildering dialectic which perplexes the moral sense. Duties, whose appeal to the conscience is immediate, and which are recognized as having a binding force, are in Euripides subjected to analysis. Again, Euripides is censured for exciting feeling by any means that come to hand. . . . Genuine misery does not consist in a beggar's rags or in a hobbling gait. Euripides substitutes the troubling of the senses for genuine tragic emotion."

involved; but the theory that in some circumstances an oath might *not* be binding on the conscience, had been disseminated amongst a quick and ingenious audience, and might bring forth fruit which the poet little meant.

I do not propose to enter more largely into this part of the controversy between the two poets; but some very admirable and instructive remarks on the subject, which I have been permitted by the kindness of Sir R. C. Jebb to extract from his lectures on "The Growth and Influence of Classical Greek Poetry" will be found in a separate note at the end of this Introduction.

II. Their Prologues.

In the second encounter the combatants no longer deal with the general theory of tragic poetry, but commence their criticism of special portions of a tragic play. "We will first begin with the prologue," Euripides is made to observe, "since the prologue is the first beginning of a play." But in truth there is no method in these attacks. Aristophanes merely selects one point here and another there, just as they seem to afford the readiest handle to his wit and satire.

Euripides was accustomed to make *his* prologue an exposition of the facts upon which his play was founded; a vehicle for conveying to the audience the information which was necessary to bring them to the point at which the action of the drama commenced. His prologues, as a rule, consisted of a lucid and neatly-worded historical narrative; and the charge which he first brings against his rival's prologues is founded on the obscurity and ambiguity (ἀσάφεια) of their language. It must be admitted that he could not have selected a prologue more suitable for his purpose than the stately and impressive lines with which the Choephoroe opens; lines, it is to be observed, which do not exist in the imperfect MS. of the Choephoroe, and which would have been altogether lost if they had not been cited in the Frogs. The lines are spoken by Orestes over the grave of his murdered father:—

Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη
σωτὴρ γενοῦ μοι, σύμμαχός τ' αἰτουμένῳ,
ἥκω γὰρ ἐς γῆν τήνδε, καὶ κατέρχομαι.
τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
κλύειν, ἀκοῦσαι.

The first line consists of five words only; but each of its last three words is susceptible of two very different interpretations, neither of which can be called in any way repugnant to the context. *Πατρῷα* may signify either "belonging to *my* father, Agamemnon," or "belonging to *thy* father Zeus"; *κράτη* may refer either to an earthly rule, or to a divine attribute; whilst *ἐποπτεύων* may be employed either in the ordinary sense of "surveying, overlooking" or in the special[1] Eleusinian sense of "participating in." Euripides takes the first (or human) interpretation of each word: Aeschylus explains that he meant them all to bear the second. Euripides understands them to mean "overlooking my father's realm," and inquires whether the god of craft was supposed to be looking on when Agamemnon met his death by a woman's craft. Aeschylus replies that the expression *πατρῷα κράτη* refers to the benignant power of the supreme divinity, *Ζεὺς σωτὴρ*, the saviour Zeus; and that Orestes is beseeching Hermes to take up that great power, and so become a saviour to *him*, *σωτὴρ γενοῦ μοι*[2]. Widely different as these inter-

[1] The words are the words of Aeschylus, himself an Eleusinian by birth, himself initiated (and, indeed, accused of divulging in his plays the incommunicable secrets of the Mysteries), who, before the contest begins, commends himself to Demeter as the guardian and nourisher of his spirit, and prays that he may be found worthy of her sacred Mysteries. The mystic chorus, whatever may have been the original reason for their selection, contribute largely to the Aeschylean character of the play: they take an active and interested part in the contest for the poetic supremacy; they greet with songs of joy the victory of their own special poet; and finally escort him up to earth with the blaze of their mystic torches, and echoes of his own heroic melodies.

[2] "At the very commencement of the Choephoroe, Orestes prays at his father's tomb that Hermes may have such a share in the power of his father, the saviour Zeus, as to become a saviour to *him* in his undertaking."—C. O. Müller, "Dissertations on the Eumenides," paragraph 94. He considers, indeed, that this interpretation "is at variance with that which Aristophanes makes Aeschylus himself give in the Frogs," and says, very finely, "We appeal from the Aristophanic *manes* of

pretations are from each other, they are both legitimate explanations of the Greek, nor can either be said to be unsuitable to the circumstances under which the words were uttered. Herein lies the ἀσάφεια of which Euripides complains. And he charges the lines cited with yet another defect, namely, the defect of tautology. Of this he gives two instances. The first is in the third line ἥκω . . . καὶ κατέρχομαι. ἥκω and κατέρχομαι mean exactly the same thing, he says. Aeschylus has no difficulty in showing that this is not the case. ἥκειν, he points out, may be predicated of anybody arriving anywhere; it connotes nothing beyond the mere fact of arrival; whilst κατέρχεσθαι involves the further idea of the exile *returning to his home*. This is true, and yet perhaps the answer is not quite satisfactory. It shows that κατέρχομαι introduces a new idea, beyond what ἥκω, by itself, would convey; but it does not show that the meaning of κατέρχομαι is in any way extended by the addition of ἥκω. And so with the next objection, κλύειν, ἀκοῦσαι, which is only met by a joke of Dionysus. It is *possible* that ἀκοῦσαι may signify more than κλύειν (κλύοντες οὐκ ἤκουον Prom. 456), but κλύειν, apparently, does not imply anything not comprehended in ἀκοῦσαι. In neither case is the meaning of the two words identical, but in each the second appears to comprehend the first.

The true answer to objections of this character is that this is the prayer of Orestes over the grave, now beheld for the first time, of his mighty and cruelly murdered father, whose death he has returned to avenge; and that in moments of strong emotion and exaltation of feeling the soul can only satisfy itself by repeated iteration of the selfsame thought. Take the appeal of a lover to his mistress; take, as in the passage before us, the uplifting of the soul in prayer; take the litanies of the Church in all ages. Our own Liturgy [1] teems with such instances.

Aeschylus to the spirit of the ancient hero still breathing in his tragedies." But in my judgement the interpretation of Müller is in entire accord with that of Aristophanes.

[1] I see that Dr. Merry, in his note on line 1174, refers to the expression "We have erred and strayed" in the General Confession. I was not aware of it when I wrote this Introduction.

I may perhaps, without offence, quote some passages from the General Exhortation; "to *acknowledge* and *confess* our manifold *sins* and *wickedness*," "with an *humble, lowly*, penitent, and obedient heart," "by His infinite *goodness* and *mercy*," "when we *assemble* and *meet together*," "wherefore I *pray* and *beseech* you." Doubtless in all these passages (as in the lines of Aeschylus) an acute grammarian might detect some distinction between the synonyms, but such a distinction would not be perceptible to ordinary worshippers.

It is now the turn of Aeschylus to dissect his opponent's prologues, and, after a short criticism of the first two lines of the Antigone of Euripides (which is perhaps sufficiently discussed in the Commentary), he propounds his famous *ληκύθιον* test. Euripides was fond of commencing his plays, as we have already observed, with an historical narrative, which was occasionally prefaced by some philosophical apophthegms; and Aeschylus proposes to show that as a rule, within the first three lines, the words *ληκύθιον ἀπώλεσεν*, or *κωδάριον ἀπώλεσεν*, or *θυλάκιον ἀπώλεσεν* can be so tacked on as to *complete the metre and complete the sense*. Euripides recites six prologues, and in each of them, before three lines are over, the words *ληκύθιον ἀπώλεσεν* fit in exactly as Aeschylus had predicted. We may well believe that the tacking of this formula to the well-known prologues of Euripides produced an irresistibly comic effect; an effect so lasting that the [1] trochaic dimeter catalectic—the section of the line displaced by the words *ληκύθιον ἀπώλεσεν*—was thenceforth named by metrical writers the [2] *Εὐριπίδειον* or *Ληκύθιον*.

[1] A trochaic dimeter is – ⏑ | – ⏑ || – ⏑ | – ⏑ ||. A trochaic dimeter catalectic is – ⏑ | – ⏑ || – ⏑ | – ||. The latter is the section displaced by the words *ληκύθιον ἀπώλεσεν*. Thus, in line 1213, the words displaced are *παρθένοις σὺν Δελφίσιν*: in 1219 *πλουσίαν ἀροῖ πλάκα*: in 1226 *ἵκετ' ἐς Θήβης πέδον*. Of course the trochaic metre, like the iambic and anapaestic, permitted the introduction of spondees and other feet.

[2] Hephaestion (chap. vi), enumerating the trochaic catalectic metres, says: *δίμετρον μὲν καταληκτικὸν, τὸ καλούμενον Εὐριπίδειον ἢ Ληκύθιον*. On which the scholiast remarks that it consists *ἁπλῶν ποδῶν τριῶν, καὶ μιᾶς συλλαβῆς. Ληκύθιον δέ φασιν αὐτὸ, ἢ δι' Ἀριστοφάνην σκώπτοντα τὸ μέτρον τὸ ἑφθημιμερὲς Εὐριπίδου, τὸ θοαῖσιν ἵπποις*, A. *ληκύθιον ἀπώλεσεν* (Frogs 1233), *ἢ διὰ τὸν βόμβον τὸν τραγικόν*. The

Commentators have disquieted themselves in vain to determine the real defect at which Aristophanes is aiming; for there is no real defect; the criticism is merely comic. Some indeed have supposed him to be ridiculing the constant break in the line after the first 2½ feet: but this is out of the question. No break is more common or more harmonious than this, and it would be difficult to cite any set of iambic trimeters in which it does not occur. *In the first twenty lines of the Eumenides it is found no less than eighteen times.* And indeed the prologue of that tragedy affords a very happy example for the application of this tag. It begins—

> Πρῶτον μὲν εὐχῇ τῇδε πρεσβεύω θεῶν
> τὴν πρωτόμαντιν Γαῖαν· ἐκ δὲ τῆς, Θέμιν,
> ἣ δὴ τὸ μητρὸς—
> λῃκύθιον ἀπώλεσεν.

With this the prologue competition concludes, and we now proceed to the third question.

III. Their Choral Metres.

Euripides, as usual, is on the alert, and eager to commence the fray. He puts in two ways the case he is going to make. He will display the sameness of his rival's metres (*αὐτὸν ἀποδείξω κακὸν Μελοποιὸν ὄντα καὶ ποιοῦντα ταὔτ' ἀεί*). And again, he will cut down all his metres to one (*εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ*).

What then is this particular metre which is so continually cropping up in the Choral Odes of Aeschylus?

Now we know that Aeschylus was, to adopt Mr. Keble's[1] felicitous

second explanation is mere nonsense; the first is undoubtedly correct. I can but marvel at C. O. Müller's notion that the term λῃκύθιον denoted the metre before the date of the Frogs; and that the formula λῃκύθιον ἀπώλεσεν involved an allusion to the clipping off by Aeschylus, from a verse of Euripides, a dimeter trochaic catalectic.—"Dissertations on the Eumenides," paragraph 28. It is plain that both the names, Εὐριπίδειον and Λῃκύθιον, are derived from this scene.

[1] Ne dubitemus Aeschylum dicere Tragoedorum Atticorum Ὁμηρικώτατον.—Keble, "Praelectiones Academicae," xvii. τοῦ καλοῦ καὶ λαμπροῦ Αἰσχύλου, ὃς τὰς αὑτοῦ τραγῳ-

phrase, "Tragoedorum Atticorum Ὁμηρικώτατος." And he himself described his tragedies as "slices cut from Homer's mighty feast." And we cannot wonder therefore if the roll of the Homeric hexameter was always sounding in his mind, and constantly reproducing itself in his choral measures. And this is, in truth, the charge which Euripides is bringing against him. In whatever metre the lyrics of Aeschylus may commence, says his rival, you are sure to find them, sooner or later, assuming the form of the Homeric hexameter.

Τὸν δ' ἀπαμειβόμ||ενος προσέφη πόδας ὠκὺς Ἀχιλλεύς.

The one standard to which the lyrics of Aeschylus are to be cut down is -ενος προσέφη πόδας ὠκὺς Ἀχιλλεύς, or, to use the line which Aristophanes either invented himself, or, more probably, was fortunate enough to find ready-made to his hand in the Myrmidons of Aeschylus, ἰὴ κόπου, οὐ πελάθεις ἐπ' ἀρωγάν. ∪ | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ⏑ ||.

Euripides therefore selects five lines from the choral odes of Aeschylus—one from each of the following tragedies, the Myrmidons, the Psychagogi, the Telephus, the Priestesses, and the Agamemnon—and shows that the last twelve syllables of each are in the exact metre of the standard, ἰὴ κόπου, οὐ πελάθεις ἐπ' ἀρωγάν. To make this perfectly clear, he repeats the standard after each selected line.

The standard is really an Homeric hexameter which has dropped its first foot, and all but the last syllable of the second. It so happens that its own first syllable is short, ἰῇ, so that it represents an hexameter in which the second foot is a dactyl. And consequently, in each of the five selected lines the corresponding syllable is short.

(1) Φθιῶτ' Ἀχ||ιλεῦ τί ποτ' ἀνδροδαΐκτον ἀκούων.
(2) Ἑρμᾶν μὲν πρό||γονον τίομεν γένος οἱ περὶ λίμναν.
(3) κύδιστ' Ἀχαιῶν, Ἀτρ||έως πολυκοίρανε μάνθανέ μου παῖ.
(4) εὐφαμεῖτε· μελισσο||νόμοι δόμον Ἀρτέμιδος πέλας οἴγειν.
(5) κύριός εἰμι || θροεῖν ὅδιον κράτος αἴσιον ἀνδρῶν.

This first batch of lines, στάσις μελῶν, therefore bear out, so far as they go, the allegation of Euripides. However they commence, they all

δίας τεμάχη εἶναι ἔλεγε τῶν Ὁμήρου μεγάλων δείπνων.—Athenaeus, viii. chap. xxxix. And compare Frogs 1040.

conclude with the exact twelve syllables of the standard. But he will not rest content with this; he will give another batch, *ἑτέραν στάσιν μελῶν*.

The plan of repeating the standard after every selected line might easily grow δι' ὄχλου τοῖς θεωμένοις. Euripides therefore discards it; he calls his second series of lines κιθαρῳδικὰ, not because, *in the tragedies of Aeschylus*, they differed in this respect from the former series; but because, whilst he had recited the former to the music of the αὐλὸς, he is about to recite these to the music of the lyre, which is represented by the refrain τὸ φλαττόθραττοφλαττόθρατ. And as he does not now introduce the standard ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγὰν, so he no longer keeps to the rule of having the first syllable short. It may now represent an hexameter which has a spondee, as well as one which has a dactyl, in the second place.

Τὸν δ' ἀπαμειβόμ||ενος προσέφη πόδας ὠκὺς Ἀχιλλεὺς,
Ἀτρείδη || κύδιστε, φιλοκτεανώτατε πάντων.

⏔ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏔ |.

This batch contains four lines (for line 1294 may be disregarded), viz. two from the Agamemnon, one from the Sphinx, and one from an unnamed tragedy.

(1) ὅπως Ἀχ||αιῶν δίθρονον κράτος Ἑλλάδος ἥβας.
(2) Σφίγγα || δυσαμερίαν πρύτανιν κύνα πέμπει.
(3) σὺν δορ||ὶ καὶ χερὶ πράκτορι θούριος ὄρνις.
(4) κυρεῖν παρ||ασχὼν ἰταμαῖς κυσὶν ἀεροφοίτοις.

Here then are nine instances in which the metrical system

⏔ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏔ |

occurs in the choruses of Aeschylus. Euripides might easily have increased the number. Three of the nine instances are taken from the first chorus of the Agamemnon; and, at the risk of being tedious, I will here set down a list of the instances which I have noticed in that immortal song.

Line
(1) 48, 9. Κλάζοντες Ἄρη, τρόπον αἰγυπιῶν οἵτ'.
(2) 53, 4. δεμνιο||τήρη πόνον ὀρταλίχων ὀλέσαντες.

	Line	
(3)	61, 2.	*ξένι||ος Ζεὺς πολυάνορος ἀμφὶ γυναικός.*
(4)	68, 9.	*τελεῖ||ται δ' ἐς τὸ πεπρωμένον, οὔθ' ὑποκλαίων.*
(5)	81, 2.	*οὐδὲν ἀρ||είων ὄναρ ἡμερόφαντον ἀλαίνει.*
(6)	95, 6.	*παρηγορ||ίαις, πελάνῳ μυχόθεν βασιλείῳ.*
(7)	104.	*κύριός εἰμι || θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν.*
(8)	105.	*ἐκτελ||έων, ἔτι γὰρ θεόθεν καταπνείει.*
(9)	108, 9.	*ὅπως Ἀχ||αιῶν δίθρονον κράτος Ἑλλάδος ἦβας.*
(10)	111, 12.	*πέμπει ξὺν δορ||ὶ καὶ χερὶ πράκτορι θούριος ὄρνις.*
(11)	113, 14.	*οἰ||ωνῶν βασιλεὺς, βασιλεῦσι νεῶν, ὁ.*
(12)	113, 14.	*βασιλεῦσι || νεῶν, ὁ κελαινὸς, ὅ τ' ἔξοπιν ἀργᾶς.*
(13)	115, 16.	*φανέντες || ἵκταρ μελάθρων, χερὸς ἐκ δοριπάλτου.*
(14)	118.	*βοσκόμενοι λαγ||ίναν, ἐρικύμονα φέρματι, γένναν.*
(15)	121.	*κεδνὸς δὲ στρατ||όμαντις ἰδὼν δύο λήμασι δισσούς.*
(16)	122.	*Ἀτρ||είδας μαχίμους ἐδάη λαγοδαίτας.*
(17)	125, 6.	*χρόνῳ μὲν || ἀγρεῖ Πριάμου πόλιν ἅδε κέλευθος.*
(18)	130, 1.	*κνεφ||άσῃ προτυπὲν στόμιον μέγα Τροίας.*
(19)	132, 3.	*οἴκῳ γὰρ ἐπίφθονος Ἄρτεμις ἀγνά.*
(20)	135.	*αὐτόκτονον πρὸ || λόχου μογερὰν πτάκα θυομένοισι.*
(21)	143.	*δεξι||ὰ μὲν, κατάμομφα δὲ φάσματα[1] [στρούθων].*
(22)	145.	*μή τινας ἀντι||πνόους Δαναοῖς χρονίας ἐχενῆδας.*
(23)	147.	*σπευδομένα θυσ||ίαν ἑτέραν, ἄνομόν τιν', ἄδαιτον.*
(24)	151.	*τοιάδε Κάλ||χας ξὺν μεγάλοις ἀγαθοῖς ἀπέκλαγξεν.*
(25)	160.	*πλὴν Δι||ὸς, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος.*
(26)	167.	*Ζῆνα || δέ τις προφρόνως ἐπινίκια κλάζων[2].*

We find therefore in this one chorus, of course a very exceptional case, and indeed within 120 lines of the chorus, the standard measure occurring twenty-six times, if not oftener. And I have omitted every instance (unless indeed the first example be an offender in this respect) in which the close of the measure does not coincide with the close of a word.

Euripides having finished his criticism, Dionysus demands of Aeschylus

[1] The last word of this line, whatever it may be, is unquestionably a spondee.

[2] Some have thought that Aristophanes has selected the lines of Aeschylus for the express purpose of contrasting his heroical splendour with the petty domesticities of Euripides. And doubtless he was fully alive to the fact that they brought out that contrast in a very effective manner. But a glance at the list given above will show that no selection was needed for this purpose. The Homeric spirit, always strong in Aeschylus, was never stronger than when it drove him into Homeric measures.

whence he derived the incriminated metre, for of course, on the lips of Dionysus, the expression τὸ φλαττόθρατ signifies not the music of the lyre, but the verses to which that music had formed the accompaniment. And Aeschylus replies that he had transplanted it from one fair soil to another, ἐκ τοῦ καλοῦ ἐς τὸ καλὸν, meaning, from the Homeric epos to the Athenian drama. There was doubtless nothing Homeric in the lays of Phrynichus. In drawing his inspiration, therefore, from the wells of Homer, Aeschylus was striking out a new and independent line, not following in the steps of his predecessor; not δρέπων, to use his own language, τὸν αὐτὸν Φρυνίχῳ Λειμῶνα Μουσῶν.

In truth the recurrence of these Homeric echoes imparts an unequalled grandeur and dignity to the Choral Odes of Aeschylus; but if it were otherwise, if it is to be treated as a defect, it is certainly shown to exist; and possibly no other peculiarity of these odes is more prominent, or more easily assailable by Aristophanic humour.

It is therefore really wonderful that every commentator, without a single exception, should have contrived to ignore the real point of the criticism which Aristophanes takes such pains to elucidate, and have supposed that Euripides was concocting an ode, or rather two odes, in the manner of Aeschylus; each ode being a cento of lines taken at random, without any special metrical purpose, from the latter's Choral Odes. Of the first supposed cento (that is, the first batch of selected lines) they can make nothing; it is admittedly nonsensical; *ridiculus ille cento*, it is called by Brunck and Dindorf. But in the second supposed cento they fancy themselves able dimly to descry a sort of ponderous and unmeaning sentence, which they imagine to be a caricature of the complex stanzas with which we occasionally meet in the choruses of Aeschylus. Several have essayed to translate it. *Quomodo Achivorum geminum imperium, Hellenicae pubis, Sphingem tristificam, rectorem canem, mittit cum hasta et manu vindice impetuosus ales, incidere faciens in audaces canes aera pervagantes* (I omit the phlattothrats).—Brunck. *Quomodo Achivorum duplex imperium, Graecae juventutis Sphingem, monstrum infortunio praefectum, mittat* (Trojam) *cum hasta et manu ultrice bellicosus*

ales (aquila), *qui ad praedam praebuit audacibus avibus in aere volantibus phalangem Ajacis.*—Fritzsche. *How the ominous bird of war sends forth with spear and vengeful hand the twin sovereignty of the Achaeans, Sphinx of the chivalry of Hellas, foul fiend dispenser of disasters, granting to the eager soaring vultures to find their prey.*—Merry. "We are presented," says Mr. Mitchell, "with a long sentence, in which the nominative case is thrown to a most awkward distance, the accusative presenting itself in the front of the sentence, and the interval offering all the peculiarities of Aeschylean style—bold and dithyrambic diction, harsh appositions and metonyms, and even appositions doubly apposited." Fritzsche indeed does not agree with Aristophanes that Euripides is endeavouring "to show that all Aeschylean metres are identical," and "to cut them down to one." His opinion is quite different. "Ostensurus est Euripides Aeschylo obscuritatem rectissime objici solere." Without citing other commentators it is sufficient to say that every one of them, from the scholiast downwards, takes the same view of Euripides' objection.

All this criticism is based upon an entire delusion. There is no "long sentence" here; there is no "cento." The lines are brought forward as individual specimens, each complete in itself, to be tried by the test of the standard measure; and have no more connexion with each other than had the various prologues of Euripides brought forward in the preceding encounter.

Exactly the same hallucination has prevailed with regard to the counter-criticism which Aeschylus proceeds to apply to the metres of Euripides. Here too, several isolated passages, seven in number, are selected for the purpose of showing, in each of them, some metrical irregularity or variation. Here too, the commentators, with one accord, persist in huddling all these seven isolated passages into a "cento" (in supposed imitation of an ode of Euripides) which they vainly endeavour to construe. Here too, there is no "cento," and no construction. Each of the seven selected passages is intended to be judged, by itself, on its own merits.

But this misconception is far more excusable than the former.

Aristophanes does not point out here, as he did there, the particular irregularities intended to be assailed. Nor are we sufficiently familiar with the metres themselves to determine with certainty in what these irregularities consist, especially as the later writers on metre form their canons on the practice of all the great poets, and consequently look upon the variations introduced by Euripides as regular metrical forms. And certainly I have no confidence whatever in my own ability to point out, in each or any case, the defect, or supposed defect, at which Aeschylus is aiming his criticism. Doubtless, on the stage, the impeached metre was made perfectly plain by the voice and manner of the actor. However, I will set down my ideas on the subject in the hope that they may be corrected by competent scholars.

It seems to me, then, that the criticism is directed against the variations introduced into three metres, the Choriambic, the Glyconic, and the Paeonic; variations, it should be remembered, which would be considered defects by those only who would restrict the tragic choruses to austere and simple metrical forms. Variations of this kind are freely admitted in the lyric metres of comedy.

The seven passages which Aristophanes selects are as follows. The letters C, G, and P placed against some of the lines are intended to assist the reader in ascertaining the character and locality of the supposed defect.

(1) P. *ἀλκυόνες, αἳ παρ' ἀενάοις*[1] *θαλάσ-*
-σης κύμασι στωμύλλετε,
τέγγουσαι νοτίοις πτερῶν
C. *ῥανίσι χρόα δροσιζόμεναι.*
(2) *αἳ θ' ὑπωρόφιοι κατὰ γωνίας*
εἰειειειειειλίσσετε δακτύλοις φάλαγγες
P. *ἱστότονα πηνίσματα.*
(3) C. *κερκίδος ἀοιδοῦ μελέτας.*
(4) G. *ἵν' ὁ φίλαυλος ἔπαλλε δελ-*
φὶς πρῴραις κυανεμβόλοις.
(5) C. *μαντεῖα καὶ σταδίους.*
(6) *οἰνάνθας γάνος ἀμπέλου,*
C. *βότρυος ἕλικα παυσίπονον.*
(7) G. *περίβαλλ', ὦ τέκνον, ὠλένας.*

[1] The first syllable in *ἀενάοις* is here short, as in *ἀείνων* Frogs 146.

Let us consider the variations which Euripides has in these passages introduced into

(A) *The Choriambic Dimeter.*

The pure choriambic dimeter of course consists of two choriambs,

$$-\cup\cup-|-\cup\cup-|$$

As a specimen of this metre, Gaisford, in his notes to Hephaestion, cites the following passage from the Bacchae:—

τὸν Βρόμιον τὸν Σεμέλας
τὸν παρὰ καλλιστεφάνοις
εὐφροσύναις δαίμονα πρῶ-
τον μακάρων ὃς τάδ' ἔχει (375–378).

But the metre is rarely found in this pure form [1]. As a rule, an iambic dipody is substituted for one of the two choriambs; thus

(*a*) $\cup\!\!-|\cup-\|-\cup\cup-|$

or

(*b*) $-\cup\cup-\|\cup-|\cup-|$

νῦν δὴ τὸν ἐκ θἠμετέρου
γυμνασίου λέγειν τι δεῖ.—Wasps 526, 527.

This is the ordinary and regular metre. Let us see how Euripides varies it. Four instances are given, in each of which the choriamb concludes the line, as in form (*a*) supra.

In passage (1), line 4, and also in passage (6), line 2, each iamb is changed into a tribrach, *ῥανίσι χρόα δροσ-* and *βότρυος ἕλικα.*

In passage (3) the first iamb is changed into a dactyl, *κερκίδος.*

In passage (5) the last syllable of the iambic dipody is omitted, *μαιτεῖα.*

(B) *The Glyconic Metre.*

A glyconic line may be best described as consisting of a [2] choriamb,

[1] *Τὸ χοριαμβικὸν συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ καὶ ἐπίμικτον πρὸς τὰς ἰαμβικάς.*—Hephaestion, chap. ix ad init.

[2] Terentianus Maurus (iv. 2606) describes the metre as choriambic.

Carmen Pierides dabunt
Hoc metrum choriambicum est.

preceded by a dissyllabic base (of any quantity), and followed by a single iamb

$$\text{⏑⏑}|-\text{⏑⏑}-|\text{⏑}-|$$

Hephaestion (chap. x) gives the following example:—

κάπρος ἠνίχ' ὁ μαινόλης	when that terribly-raging boar
ὀδόντι σκυλακοκτόνῳ	slew with mastiff-destroying tusk
Κύπριδος θάλος ὤλεσεν.	Aphrodite's delight and joy.

The metre is very common in both Greek and [1] Roman poetry; and in the passages we are now considering there are three unimpeachable glyconic lines, viz.

(1) line 3. *τέγγουσαι νοτίοις πτερῶν.*
(4) line 2. *-φις πρῴραις κυανεμβόλοις.*
(6) line 1. *οἰνάνθας γάνος ἀμπέλου.*

But there are two other lines in which the incriminated irregularities may be discovered.

In passage (4), line 1, the base is changed into a tribach, *ἵν' ὁ φίλ-*.

In passage (7) it becomes an anapaest *περίβαλλ'*.

(C) *The Paeonic Metre.*

This metre, I may observe in passing, is the favourite metre of Aristophanes in his earlier comedies.

A paeonic line, as a rule, ends with a cretic foot, $-\text{⏑⏑}|-\text{⏑}-|$

In passage (1), line 1, Euripides makes it end with an iambic dipody, *-νάοις θαλάσ-* |.

For take away, he says, the base and the iamb, which he considers mere excrescences, and then

> Solum *Pierides* manet,
> Quod dicunt Choriambicum.

[1] As in the oft-quoted lines of Seneca:—

> Regem non faciunt opes;
> Non vestis Tyriae color:
> Non frontis nota regiae:
> Non auro nitidae fores.
> Rex est, qui metuit nihil;
> Rex est, qui cupiet nihil.
> Hoc regnum sibi quisque dat.—Thyestes 344–347, 388–390.

Here there are two paeons. Passage (2), line 3, is exactly the same, except that it has only one paeon.

We thus see that in every one of the seven selected passages there is at least one deviation from the regular metre.

This then is the sum of the metrical contest. The charge which Euripides brings against Aeschylus is that he habitually introduced into his odes the greater part of an Homeric hexameter. The charge which Aeschylus brings against Euripides is that he habitually introduced variations into the solemn and carefully regulated metres of ancient tragedy. In each case the charge is fully proven; but in each case, whether the peculiarity charged was really a defect or a merit, is a question on which opinions might naturally be expected to differ.

But though the metrical contest is now concluded, Aeschylus will not part with the general question of tragic odes, without giving a caricature of the Monody, or Lyrical Monologue, which was a special feature of the plays of Euripides. Here we find all the splendour of mythical imagery thrown around, not some great and heroic event, but a simple and homely incident of everyday life. A poor spinning-girl has lost her domestic cock, and wishes to search the cottage of her neighbour Glyce, whom she suspects of stealing it. That is all. But it is sung in strains which might befit a falling dynasty or some tremendous catastrophe of nations. The girl has seen an awful vision of the night, a terrible portent, which "shakes her breast with vague alarms." She describes it in really blood-curdling terms. What can it mean, this vision from the unseen world? What soul-thrilling calamity can it portend? It is like the vision of Clytaemnestra in the Choephoroe, or the vision of Atossa in the Persae. And, like a tragedy queen, the girl bids her maidens draw from the running water, to wash away the evil omens of her dream. Suddenly the true interpretation of the dream flashes upon her. GLYCE HAS STOLEN HER COCK. This, nothing less than this, is the catastrophe which the terrible dream portends. Alas for the overwhelming calamity which has fallen upon her unawares! But soon

her sorrow changes into wrath. She will go forth and search the cottage of Glyce. And she calls upon Artemis the huntress to come with her supernatural hounds to trace the missing cockerel, and upon Hecate of the moon to pour her brightest rays into the darksome recesses of her neighbour's house.

And in good truth, however broad the caricature, the Monody does really touch the one striking and inevitable blot of the Euripidean drama. The poet's aim was to paint men and women as they really were, as he saw them around him in everyday life; whilst the inflexible rules of the Attic stage compelled him to select his characters from amongst the [1] mighty personages of legendary and heroic times. This was no hardship to Aeschylus, whose mind was cast in the Homeric mould, and whose Agamemnon, for instance, was not an Athenian of the Peloponnesian War, but the very king of men, whom Homer sang. But the more completely Euripides succeeded in portraying the smartness and loquacity of contemporary life, the less were his characters fit to wear the armour, and speak the language, of demigods and heroes.

So strangely are the commentators fascinated with the idea of a "cento," that there are some who even in this Monody would fain descry a "cento" of Euripidean passages. No suggestion can be further from the truth. It is as original as anything in Aristophanes: though in composing a parody of a Euripidean monologue he would of course

[1] "The drama of Euripides, if we look at the essential parts of it and neglect the accidental, is concerned wholly with the life which he actually saw about him: and it ought, in the nature of things, to have dealt nominally, as well as actually, with common personages and ordinary incidents. Half the criticisms of Aristophanes and of many since would cease to apply, if the plays were furnished with a new set of *dramatis personae*, fictitious names without any traditional associations. And it is amazing with what facility this could be done, how slight is the connexion between a play of Euripides and the old-world legend which serves for the scaffolding. . . . There is not a single play of Sophocles which could be subjected to such a process without utter dissolution: and, as to Aeschylus, the very thought seems a profanity. The legends of mythology are the very warp and substance of their compositions: they are, for the most part, the mere frame of that of Euripides, and a frame too often imperfectly suited to the texture."—Dr. Verrall in the Universal Review, September, 1889.

imitate as closely as he could that poet's language and style, and reproduce, if not exaggerate, his peculiar mannerisms, such as his musical shakes (*ελειειειειειλίσσουσα*), and his reduplication of words, *φόνια φόνια δερκόμενον, ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα, ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε, δάκρυα δάκρυά τ' ἔβαλον ἔβαλον.*

IV. The Weight of their Verses.

Which of the competitors wrote the weightiest verses? This is the last subject for discussion: and to determine it by weighing their verses in a pair of scales is of course to present in a merely laughable form a topic rather minute in itself, but perhaps not altogether unworthy of more serious consideration.

With this the literary competition concludes: and all at once, by a transformation scene as sudden and complete as that which brought the literary competition on the stage, we find ourselves retransferred to the earlier aspect of the play. The question now becomes, not which of the two is the better tragedian and shall occupy the Chair of Tragedy in the world below, but which of them can give the wiser political counsel to the state, and shall reascend with Dionysus to the world above. We have already, in the earlier part of this Introduction, touched upon the counsel which Aristophanes, through the lips of Aeschylus and the favourable verdict of Dionysus, now tenders to the assembled Athenians, viz. that Alcibiades shall be recalled, and the whole wealth of the state expended upon the fleet. And although we know, on the great authority of Dicaearchus, that it was to the advice given in the Parabasis that the play owed its exceptional favour, yet it is impossible to doubt that such advice was regarded not as a mere isolated event, but as the crown and culmination of that noble and exalted[1] patriotism

[1] "The genius of Aristophanes," says Bp. Thirlwall, "wonderful as it is, is less admirable than the use which he made of it. He never ceased to exert his matchless powers in endeavours to counteract, to remedy, or to abate, the evils which he observed. He seems to have neglected no opportunity of giving wholesome advice in that which he judged the most efficacious form; and only took

which breathed through the entire comedy, and indeed had sustained the poet throughout the whole of his career. This was probably the last counsel which he ever had an opportunity of offering to Imperial Athens.

The plays which contended with the Frogs for the prize were the "Muses" of Phrynichus, which was placed second, and the "Cleophon" of Plato, which was placed last.

The poets of the Old Comedy mostly dealt with subjects which were, at the moment, attracting the attention of the public: and it is therefore natural that occasionally the same topics should be introduced, and the same persons assailed, in more than one of the comedies exhibited at the same Dionysia. We know that when the Peace was exhibited the tragedian Melanthius was held up to ridicule in each of the three competing comedies. The Birds, and the Μονότροπος of Phrynichus, were produced at the same festival, and in each of them allusions were made to Execestides, Syracosius, and the military contrivances of Nicias. And it seems that each comedy which competed with the Frogs concurred in some part of its criticism. It is probable that the "Muses" of Phrynichus was concerned with the poet Euripides; it is certain that the "Cleophon" of Plato was a satire on that pernicious demagogue who is more than once attacked in the comedy before us.

I have already [1] intimated my dissent from Meineke's theory that the "Muses" contained a poetical contest between Euripides and Sophocles, similar to that contained in the Frogs between Euripides and Aeschylus; and my belief that if the play dealt with Euripides at all, it treated him as a culprit on his trial, for his offences against the art of tragedy. Apart from the shortness of the time which had clapsed since the death

advantage of his theatrical privilege to attack prevailing abuses, and to rouse contempt and indignation against the follies and vices which appeared to him most intimately connected with the worst calamities and dangers of the times. The patriotism of Aristophanes was honest, bold, and generally wise."—History of Greece, chap. xxxii.

[1] In a note on Wasps 987. See Meineke's Historia Critica, p. 157, and Fragm. Com. Graec. ii. 593.

of Sophocles, and the intrinsic improbability that the two poets should have framed their plays on such precisely similar lines, it seems to me that the very fragment which Meineke adduces in support of his theory is really decisive against it.

> Ἰδοὺ, δέχου τὴν ψῆφον· ὁ καδίσκος δέ σοι
> ὁ μὲν ἀπολύων οὗτος, ὁ δ' ἀπολλὺς ὁδί.
>
> Photius, s. v. καδίσκος.

> *Lo, here the vote, and there the verdict-urns,*
> *This the condemning, that the absolving one.*

Is it not clear that this is the case of a prisoner on his trial, and not of two rival poets contending for victory? The Muses were probably the Chorus of the play, and were accusing Euripides before Dionysus, or some other judge, of having lowered the standard of tragedy. In the "Muses," as in the Frogs, there is an allusion to the very recent death of Sophocles:—

> Μάκαρ Σοφοκλέης, ὃς πολὺν χρόνον βιοὺς
> ἀπέθανεν, εὐδαίμων ἀνὴρ καὶ δεξιός·
> πολλὰς ποιήσας καὶ καλὰς τραγῳδίας,
> καλῶς ἐτελεύτησ', οὐδὲν ὑπομείνας κακόν.

The speaker would seem to be contrasting the peaceful passing away of Sophocles from old age with the cruel death of Euripides who, we are told, was torn to pieces in Macedonia by a pack of savage dogs.

Cleophon doubtless owes to his outrageous folly, a few months before, the distinction of being immortalized at this festival by both Aristophanes and Plato. After the battle of Arginusae, Athens had her last chance of emerging in safety from the Peloponnesian War. The Lacedaemonians offered to evacuate Deceleia and conclude a general peace, on the terms that each side should retain what it then held. The wiser citizens were naturally anxious to embrace the offer, but the[1] populace,

[1] Τὸ δὲ πλῆθος οὐχ ὑπήκουσεν, ἐξαπατηθέντες ὑπὸ Κλεοφῶντος, ὃς ἐκώλυσε γενέσθαι τὴν εἰρήνην, ἐλθὼν εἰς τὴν ἐκκλησίαν μεθύων καὶ θώρακα ἐνδεδυκώς.—Aristotle's Polity of Athens, chap. xxxiv. Τὸ πλῆθος is equivalent to ὁ δῆμος: it does not mean, as Mr. Kenyon translates it, "the majority." Κλεοφῶν δὲ ὁ λυροποιὸς, παρεγγραφεὶς αἰσχρῶς πολίτης, καὶ διεφθαρκὼς νομῇ χρημάτων τὸν δῆμον, ἀποκόψειν ἠπείλει μαχαίρᾳ τὸν τράχηλον, εἴ τις εἰρήνης μνησθήσεται.—Aeschines, de F. L. 80.

inflamed by the frenzy of Cleophon, rejected it altogether. On that occasion, according to Aristotle, he appeared in the assembly tipsy and wearing a military breastplate. And Aeschines adds that he threatened to chop off the head of any one who dared even to speak of peace. To such a depth of degradation had the "leadership of the Demus," held by Pericles at the commencement of the war, descended before its conclusion. It is in reference to this disastrous policy that Aristophanes bids Cleophon, if he wants fighting, go back to his[1] native country and fight there. By his "native country" he means Thrace, from which barbarian land he was said, on his mother's side, to derive his origin. And Plato[2] also, in *his* comedy, described him as a Thracian, and introduced his mother, speaking a barbarian dialect. It is said by the Scholiast on Euripides that the poet intended the following lines of the Orestes to be a description of Cleophon:—

> Ἀνήρ τις ἀθυρόγλωσσος, ἰσχύων θράσει,
> Ἀργεῖος, οὐκ Ἀργεῖος, ἠναγκασμένος[3],
> θορύβῳ τε πίσυνος κἀμαθεῖ παρρησίᾳ,
> πιθανὸς ἕτ' ἀστοὺς περιβαλεῖν κακῷ τινι.—Orestes 894-897.

The Orestes was exhibited three years before the Frogs, but we know that this ignoble demagogue had retained for many years[4] the control of all the affairs of the state.

Several excellent translations of the Frogs in English verse have been published; but hardly any of them give the play in its entirety. The

[1] See the last line of the Frogs. And as to his Thracian origin see Frogs 681.

[2] Κλεοφῶν στρατηγὸς τῶν Ἀθηναίων. καὶ εἰς τοῦτον τὸν δημαγωγὸν ὅλον δρᾶμα φέρεται Πλάτωνος, καὶ ἐπιγράφεται ὁμωνύμως αὐτῷ Κλεοφῶν. τοῦτον δὲ κωμῳδεῖ ὡς ξένον καὶ ἀμαθῆ καὶ φλύαρον καὶ δυσγενῆ. Θρᾷκα γὰρ αὐτὸν ἔλεγεν. ἀντεποιεῖτο δὲ τῶν πρωτείων τῆς πόλεως.—Scholiast on Frogs 679.

And two lines later, on the words Θρηκία χελιδών, the Scholiast says Ἵνα διαβάλλῃ αὐτὸν ὡς βάρβαρον, κωμῳδεῖται δὲ ὡς υἱὸς Θρᾴσσης. οὗτος δὲ ἦν ὁ καλούμενος Κλεοφῶν ὁ λυροποιός. καὶ Πλάτων ἐν Κλεοφῶντι δράματι βαρβαρίζουσαν πρὸς αὐτὸν πεποίηκε τὴν μητέρα, καὶ αὐτὴ δὲ Θρᾷσσα ἐλέγετο. And again, σκώπτει δὲ αὐτὸν ὡς Θρᾷκα.

[3] It is difficult to see what ἠναγκασμένος can mean. Possibly we should read ἀλλ' ἠκασμένος.

[4] Κλεοφῶντα πάντες ἴστε, ὅτι πολλὰ ἔτη διεχείρισε τὰ τῆς πόλεως πάντα.—Lysias, *In the matter of the goods of Aristophanes*, 51.

most notable are those by Charles Dunster, A.D. 1785; the Right Honourable John Hookham Frere, A.D. 1839; Sir Charles Cavendish Clifford, A.D. 1848; Leonard Hampson Rudd, A.D. 1867; the Rev. Alfred Davies Cope, A.D. 1895; and the Rev. Edward Wynn Huntingford, A.D. 1900.

I think that I have made only two alterations of any importance in the text, and they are in the admittedly corrupt lines 1028 and 1301.

EASTWOOD, STRAWBERRY HILL,
October, 1901.

The following passages are extracted from "The Growth and Influence of Classical Greek Poetry. Lectures delivered in 1892 on the Percy Turnbull Memorial Foundation in the Johns Hopkins University by R. C. Jebb, Litt. D. M.P. Regius Professor of Greek and Fellow of Trinity College in the University of Cambridge. London: Macmillan and Co. and New York, 1893." I cordially thank their distinguished author for allowing me to insert them here:—

"In reading the Frogs of Aristophanes, written fifty years after the death of Aeschylus, we see his place in Athenian memory. That comedy is an inestimable document, of which the historical value is not impaired by the free play of humour and of fancy; it is nearer, both in time and in spirit, to the age of Aeschylus, and is far more instructive, than any other document that we possess. There we catch an echo of the sweet lyrics of Phrynichus—of those 'native wood-notes wild' which he had warbled as if the birds had taught him—a music dying away in the distance of that century's earliest years—the lyrics of which elderly men had heard their fathers speak with delight. And there, too, rises before us a living image of the majestic poet who had come after Phrynichus, the poet who, first of the Hellenes, had built up a stately diction for Tragedy, and also invested it with external grandeur; the poet who had described the battle

of Salamis as he had seen it; whose lofty verse had been inspired by the wish to nourish the minds of his fellow-citizens with ennobling ideals, to make them good men and true, worthy of their fathers and their city; the poet to whom many an Athenian, sick at heart with the decay of patriotism and with the presage of worse to come, looked back, amidst regret for the recent loss of Sophocles and Euripides, as to one who had been not only the creator of the Attic drama, but also in his own person an embodiment of that manly and victorious Athens which was for ever passing away." Pp. 184, 185.

"The wit of Aristophanes often packs a great deal of sound criticism into a few words. His Euripides says that, when he received Tragedy from Aeschylus, it was plethoric, swollen, and heavy. He treated it for this malady, giving it decoctions which reduced it to a leaner but more healthy state. Then he proceeded to feed it up again, with such a stimulating diet as monodies. There is a biting truth in this mockery. Euripides had to apply the principle of compensation. The heroic had to be replaced by the sensational.

In attempting to estimate the work of Euripides, we must indeed guard against allowing too much weight to the verdict of Attic Comedy; but neither can we ignore it. It is necessary to apprehend the point of view from which this contemporary satire assailed him, and the grounds on which it based its unfavourable judgement. If we then proceed to modify that judgement in the light of a larger survey, we shall do so with less fear of erring through modern misconception.

The hostility of Aristophanes to Euripides was certainly bitter; nor can it surprise us, if he believed Euripides to have done all the mischief with which he charges him. But Aristophanes was not the only comic poet who attacked Euripides. There was a deeper reason for this than any individual or personal sentiment. Attic Comedy had a natural quarrel with the innovator in Tragedy, and the ground of this lay in its own history.

Sicily is one of two regions in which the origin of Comedy is to be sought; the other is Athens. The Dorians, both in Sicily and in Greece Proper, early showed a bent towards farcical humour; in the case of the Siceliots, there may have been some Italic influences at work, since it has always been an Italic gift to seize those traits of life and character which suit farce and burlesque. At the courts of the Sicilian princes such

entertainments were welcome. The Dorian Epicharmus, from the Sicilian Megara, was the first who developed the ruder farce into a species of dramatic poetry. This was done at Syracuse, where the tragic poets Phrynichus and Aeschylus had been the guests of Hieron; and Attic Tragedy may have suggested the general idea of the form which Epicharmus adopted, though he does not seem to have used a Chorus. Athens, during the same period—the first half of the fifth century B.C.—developed a comic drama from a different source. At the Dionysia, when the people were assembled to worship the god and to see tragedy, the merry procession called a *comus* had become a recognized feature of the festival. It was at first a voluntary and unofficial affair. One or more troops of men dressed themselves up in mummers' costume, and marched into the sacred precinct to the music of the flute. They then sang a song in honour of Dionysus; and one of their number addressed the audience in a humorous speech, turning on civic interests and on the topics of the day. The festal procession then withdrew again. The name Comedy, *κωμῳδία*, originally denoted this 'Song of the Comus,' and was doubtless coined at Athens, on the analogy of *tragoedia*. About B.C. 465 the *comus* was adopted into the official programme of the festival: instead of being the voluntary work of private persons, it was now organized with aid from the State. The steps by which a dramatic performance was built up around the comus-song and speech can no longer be traced. But some five-and-thirty years later, at the beginning of the Peloponnesian War, Attic Comedy, as we know it, was mature. Tragedy naturally furnished the general model on which the new kind of drama was constructed. This is apparent in the limit placed on the number of actors; no extant play of Aristophanes requires more than three regular actors, allowance being made for small parts being taken by supernumeraries who were not required to be absolutely mute. But Comedy was connected with Tragedy by much more than this kinship of form. Comedy expressed the frolicsome side of that Dionysiac worship from which Tragedy took its birth. Religion, the religion of Dionysus, was the breath of life to Comedy, not less—perhaps even more—than to her grave sister. It was religion that authorized the riot of fancy which turns the world topsy-turvy, the jest upon all things Olympian or human, the unsparing personal satire. Let that popular religion once lose its hold, and then, though Tragedy might survive, Comedy, such as Aristophanes wrote, must lose its sacred

privileges, and, with them, its reason for existing. By the first law of its being, the Old Comedy was the sworn foe of all things which could undermine the sway of Dionysus, the god who not only inspires the poet, but protects his liberties. And the nearer Tragedy stood to the original form which the Dionysiac cult had given to it, the closer was the kinship which Comedy felt with it. For this reason Aeschylus represents, even better than Sophocles, the form of Tragedy with which the muse of Aristophanes was in spiritual accord; and Euripides represents everything which that muse abhors. Euripides, who dwarfs the heroic stature, and profanes heroic lips with the rhetoric of the ecclesia or the law-court; Euripides, with his rationalism, his sophistry, his proclivity to new-fangled notions of every kind—here Comedy, with sure instinct, saw a dramatist who was using the Dionysia against the very faith to which that festival was devoted, and whose poetry was the subtle solvent by which Comedy and Tragedy alike were destined to perish.

It was a happy fortune that, before its short life came to an end, the essence of Attic Comedy was so perfectly expressed by the great satirist who was also a great poet. The genius of Aristophanes indeed transcends the form in which he worked; but it exhibits all the varied capabilities of that form. He can denounce a corrupt demagogue or an unworthy policy with a stinging scorn and a force of righteous indignation which make the poet almost forgotten in the patriot. He can use mockery with the lightest touch. But it is not in denunciation or in banter that his most exquisite faculty is revealed. It is rather in those lyric passages where he soars above everything that can move laughter or tears, and pours forth a strain of such free, sweet music and such ethereal fancy as it would be hard to match save in Shakespeare. A poet who united such gifts brought keen insight and fine taste to the task of the critic.

In reading the Frogs, we do not forget that it is a comedy, not a critical essay. And we allow for the bias against Euripides. But no careful student of the play can fail to admire how Aristophanes seizes the essential points in the controversy between the two schools of Tragedy. When Aeschylus has said that a poet ought to edify, Euripides rejoins (in effect), 'Are *you* edifying when you indulge in dark grandiloquence, instead of explaining yourself in the language of ordinary humanity?' Now observe the rejoinder of Aeschylus. He replies, 'Great sentiments and great thoughts are suitably clothed in stately words. Besides, it is natural

that the demigods (*τοὺς ἡμιθέους*) should have grandeur of words; for their clothes are much grander than ours. I exhibited all this properly—and you have utterly spoiled it.' Here Aristophanes has put the true issue in a simple form. Aeschylus is right in vindicating his own style, and condemning his rival's, by an appeal to the nature of his subject-matter. Heroes and demigods ought not to speak like ordinary men. He is right, too, when he enforces his point by referring to the stately costume which he had devised for Tragedy. This was a visible symbol of the limit set to realism.

When Aristophanes passes from the ground of art to that of ethics, the justice of his criticism may be less evident to moderns, but here also he is substantially right from the Athenian point of view. His Aeschylus complains that Euripides had sapped the springs of civic manliness, of patriotism, and even of morality. It is true that Euripides, as a dramatic poet, had contributed to tendencies setting in that direction. Homer had been regarded by the Greeks as their greatest teacher, because the heroes were the noblest ideals of human life which they possessed. Aeschylus and Sophocles, in their different ways, had preserved the Homeric spirit. If the heroes once ceased to be ideals of human life, the ordinary Greek of the fifth century had no others. To depose the heroes from their elevation above commonplace humanity was also to destroy an indispensable link between god and man in the popular religion. But that religion was at the root of the Greek citizen's loyalty to the city.

In the smaller details of his polemic against Euripides, the comic poet is sometimes acute and just, sometimes excessively unfair. We are not here concerned with such details. The broad facts which claim our attention are simply these. Attic Comedy, as such, was the natural foe of a tragic poet like Euripides. Aristophanes clearly understood the artistic limits proper to Attic Tragedy. He clearly saw where and how Euripides had transgressed them; he also saw that this error of Euripides in art was, for the Athens of his day, inseparable from a bad moral influence. And Aristophanes can sum up his judgement by saying that Euripides, in pursuing new refinements, had abandoned the greatest things (*τὰ μέγιστα*) of the Tragic Art—as Athens had known it." Pp. 225–233.

I.

ΥΠΟΘΕΣΕΙΣ [1].

Διόνυσός ἐστι μετὰ θεράποντος Ξανθίου κατὰ Εὐριπίδου πόθον εἰς Ἅιδου κατιών· ἔχει δὲ λεοντῆν καὶ ῥόπαλον πρὸς τὸ τοῖς ἐντυγχάνουσιν ἔκπληξιν παρέχειν. ἐλθὼν δὲ ὡς τὸν Ἡρακλέα πρότερον, ἵνα ἐξετάσῃ τὰ κατὰ τὰς ὁδούς, ᾗ καὶ αὐτὸς ἐπὶ τὸν Κέρβερον ᾤχετο, καὶ ὀλίγα ἄλλα περὶ τῶν τραγικῶν τούτῳ διαλεχθεὶς ὁρμᾶται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τῇ Ἀχερουσίᾳ λίμνῃ γίνεται, ὁ μὲν Ξανθίας, διὰ τὸ μὴ συννεναυμαχηκέναι τὴν περὶ Ἀργινούσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεὶς πεζῇ τὴν λίμνην κύκλῳ περιέρχεται [2]. ὁ δὲ Διόνυσος δοὺς διώβολον [3] περαιοῦται, προσπαίζων ἅμα τοῖς κατὰ τὸν πόρον ᾄδουσι βατράχοις καὶ γελωτοποιῶν. μετὰ ταῦτα ἐν Ἅιδου τῶν πραγμάτων ἤδη χειριζομένων οἵ τε μύσται χορεύοντες ἐν τῷ προφανεῖ καὶ τὸν Ἴακχον ᾄδοντες ἐν χοροῦ σχήματι καθορῶνται, ὅ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλέους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκευῆς ἄγνοιαν, μέχρι μέν τινος οὐκ ἀγελοίως χειμάζονται, εἶτα

[1] The first Argument is found in R. V. P. M.; the second in R. V. M. P^2; the third in M. and P^2. All three are given by Aldus and Fracini, but Gormont gave the first two only: and thenceforward the practice has varied, some giving the three, and others the two; and some only the metrical Argument. Those who give all three usually add from M. a very stupid and worthless article entitled *σκοπὸς τοῦ παρόντος δράματος*.

[2] *περιέρχεται* Kuster, Brunck. This seems a necessary alteration. *περιέρχεσθαι* answers to the *περιτρέχειν* of Frogs 193. *πορεύεται* MSS. Bekker, Bergk, Meineke, and all recent editors. *διέρχεται* Aldus, Fracini, and the earlier editors.

[3] *δοὺς διώβολον* P. M. and the older editors. *δύο ὀβολῶν* R. V. Bekker and all recent editors. But this would be a very harsh and unusual expression.

μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφατταν παραχθέντες ἀλεωρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὁ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἐξισῶσαι καὶ τοὺς ἀτίμους ἐντίμους ποιῆσαι χατέρων τινῶν πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δράματος μονόκωλα, ἄλλως δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται γὰρ Εὐριπίδης Αἰσχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἔμπροσθεν Αἰσχύλου παρὰ τῷ Ἅιδῃ βραβεῖον ἔχοντος, τότε δὲ Εὐριπίδου τῆς τιμῆς καὶ τοῦ τραγῳδικοῦ θρόνου ἀντιποιησαμένου. συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διόνυσον διακούειν, ἑκάτερος αὐτοῖν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἑκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλον νικᾶν, ἔχων αὐτὸν ὡς τοὺς ζῶντας ἀνέρχεται.

Τὸ δὲ δρᾶμα τῶν εὖ πάνυ καὶ φιλοπόνως πεποιημένων. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Λήναια. πρῶτος ἦν· Φρύνιχος δεύτερος Μούσαις· Πλάτων τρίτος Κλεοφῶντι. οὕτω δὲ ἐθαυμάσθη τὸ δρᾶμα διὰ τὴν ἐν αὐτῷ παράβασιν ὥστε καὶ ἀνεδιδάχθη, ὥς φησι Δικαίαρχος. οὐ δεδήλωται μὲν ὅπου ἐστὶν ἡ σκηνὴ, εὐλογώτατον δ' ἐν Θήβαις· καὶ γὰρ ὁ Διόνυσος ἐκεῖθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαῖον ὄντα.

II.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Μαθὼν παρ' Ἡρακλέους Διόνυσος τὴν ὁδὸν
πρὸς τοὺς κατοιχομένους πορεύεται, λαβὼν
τὸ δέρμα καὶ τὸ σκύταλον, ἀναγαγεῖν[1] θέλων
Εὐριπίδην· λίμνην τε διέβαινεν κάτω,
καὶ τῶν βατράχων ἀνέκραγεν εὔφημος χορός.

[1] ἀναγαγεῖν Brunck and recent editors. ἀνάγειν MSS. vulgo.

ἔπειτα μυστῶν ἐκδοχή. [1]Πλούτων δ' ἰδὼν
ὡς Ἡρακλεῖ προσέκρουσε διὰ τὸν Κέρβερον.
ὡς δ' ἀνεφάνη, τίθεται τραγῳδίας ἀγὼν,
καὶ δὴ στεφανοῦταί γ' Αἰσχύλος. τοῦτον δ' ἄγει
Διόνυσος εἰς φῶς, οὐχὶ μὰ Δί' Εὐριπίδην.

III.

ΘΩΜΑ ΤΟΥ ΜΑΓΙΣΤΡΟΥ.

Διόνυσος, Εὐριπίδου πόθῳ ληφθεὶς, καὶ οὐχ οἷός τ' ὢν ἄλλως θεραπεῦσαι τὸν ἔρωτα, εἰς Ἅιδου κατελθεῖν ἠβουλήθη, ὅπως ἐκεῖ τούτῳ ἐντύχῃ· ἐπεὶ δὲ τῆς ὁδοῦ ἄπειρος ἦν, ἔγνω δεῖν εἰς Ἡρακλέα πρόσθεν ἐλθεῖν. οὗτος γὰρ πάλαι, κελεύσαντος Εὐρυσθέως, Κερβέρου χάριν εἰς Ἅιδου κατῆει. ἐλθὼν δὲ καὶ πυθόμενος περὶ τῆς ὁδοῦ, ἤκουσε παρ' αὐτοῦ ὅπως ἄρα δεῖ κατελθεῖν χαριεντισαμένου πρὸς αὐτὸν πρότερον. Διόνυσος δὲ καὶ πρὶν ἀπαντῆσαι πρὸς Ἡρακλέα, κατ' αὐτὸν ἐσκευάσθη, λεοντῆν ἐνδεδυμένος καὶ ῥόπαλον φέρων. ὡς οὖν ἤκουσε παρ' Ἡρακλέους περὶ τῆς ὁδοῦ, μεθ' ἑαυτοῦ δοῦλόν τινα ἔχων Ξανθίαν, ἐχώρει πρὸς Ἅιδην. καὶ πρῶτον μὲν ἐντύγχανει τῇ Ἀχερουσίᾳ λίμνῃ, καὶ ὁρᾷ ἐν αὐτῇ τὸν Χάροντα μετὰ σκάφους, δι' οὗ τοὺς τεθνεῶτας εἰς Ἅιδου ἐπέρα. καὶ ὁ μὲν Ξανθίας οὐκ ἐπέβη τοῦ σκάφους, διὰ τὸ μὴ τὴν ἐν Ἀργινούσαις ναυμαχῆσαι μάχην, πεζῇ δὲ περιήει τὴν λίμνην. Διόνυσος δὲ ἐπιβὰς καὶ τῶν ἐν αὐτῇ βατράχων ἀκούσας μέλη παρὰ τὸν πλοῦν, διαπεραιοῦται καὶ αὖθις Ξανθίᾳ συγγίνεται. καὶ σὺν αὐτῷ πάλιν ἀψάμενος τῆς ὁδοῦ εὑρίσκει ἃ Ἡρακλῆς αὐτῷ προειρήκει δυσχερῆ τινα θεάματα, καὶ τοὺς μύστας παρ' αὐτὰς τὰς πύλας τοῦ Ἅιδου χορεύοντας. εἶτα ὡς Ἡρακλῆς εἰσελθὼν καὶ μεταξὺ

[1] Πλούτων. This statement is so obviously an error that Brunck substitutes θεράπων. But it is probably an oversight on the part of the writer of the Argument.

πολλῶν τούτῳ συμβάντων παραγίνεται πρὸς Πλούτωνα [1], καὶ ὅτου χάριν ἦκεν εἰπὼν ἔσχεν ὑπακούοντα Πλούτωνα, οὐχ ἵν' Εὐριπίδην ἀναγάγῃ, ἀλλ' ἵν', ἀγωνισαμένων Αἰσχύλου καὶ Εὐριπίδου, ὅστις τούτων ἄριστος τὰ εἰς τέχνην φανείη, τοῦτον αὐτὸς εἰληφὼς ἀνενέγκῃ πρὸς βίον. τούτου δὲ γενομένου, καὶ κρείττονος ἀναφανέντος Αἰσχύλου, Διόνυσος τοῦτον λαβὼν ἀνῆλθε.

Τὸ δὲ δρᾶμα τῶν εὖ καὶ φιλοπόνως πεποιημένων. Ἐδιδάχθη δὲ ἐπὶ Καλλίου ἄρχοντος, τοῦ μετὰ Ἀντιγένη. οὕτω δὲ ἐθαυμάσθη διὰ τὴν ἐν αὐτῷ Παράβασιν καθ' ἣν διαλλάττει τοὺς ἐντίμους τοῖς ἀτίμοις καὶ τοὺς πολίτας τοῖς φυγάσιν, ὥστε καὶ ἀνεδιδάχθη, ὥς φησι Δικαίαρχος.

[1] All the eight words from the end of this first Πλούτωνα to the end of the second Πλούτωνα are omitted in M. and the earlier editions, but are found in P[3] and in all recent editions.

CORRIGENDA.

Page 103, *notes*, col. i, line 17. For *seven* read *several*.
174, *text*, line 1144. For ΔΙ read ΑΙΣ.
230, *text*, line 1530. For τῇ δὲ read τῇ τε.

ΒΑΤΡΑΧΟΙ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΞΑΝΘΙΑΣ, *οἰκέτης Διονύσου.*
ΔΙΟΝΥΣΟΣ.
ΗΡΑΚΛΗΣ.
ΝΕΚΡΟΣ.
ΧΑΡΩΝ.
ΒΑΤΡΑΧΟΙ.
ΧΟΡΟΣ ΜΥΣΤΩΝ.
ΑΙΑΚΟΣ.
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.
ΠΑΝΔΟΚΕΥΤΡΙΑΙ ΔΥΟ.
ΕΥΡΙΠΙΔΗΣ.
ΑΙΣΧΥΛΟΣ.
ΠΛΟΥΤΩΝ.

In the MSS. the Frogs are described as *βατράχων παραχορήγημα*, and so in most of the editions. But this is plainly an erroneous description.

ΒΑΤΡΑΧΟΙ

ΞΑ. Εἴπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι;
ΔΙ. νὴ τὸν Δί' ὅ τι βούλει γε, πλὴν πιέζομαι,
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἤδη χολή.
ΞΑ. μηδ' ἕτερον ἀστεῖόν τι; ΔΙ. πλήν γ' ὡς θλίβομαι.
ΞΑ. τί δαί; τὸ πάνυ γέλοιον εἴπω; ΔΙ. νὴ Δία
θαρρῶν γε· μόνον ἐκεῖν' ὅπως μὴ 'ρεῖς, ΞΑ. τὸ τί;

The scene disclosed by the fall of the curtain represents no special locality. It might with propriety be entitled *On the road to Hades.* A house in the background is the residence of Heracles. Two travellers are seen entering on the stage, one riding on a donkey, the other walking by his side. The pedestrian is Dionysus, the patron deity of theatrical performances, who, in addition to the yellow robe and buskins which formed part of his ordinary attire, has assumed for the nonce the formidable club and lion's skin of Heracles. The rider is his slave Xanthias, who is carrying on a pole over his shoulder the *στρώματα*, rugs, wrappers and the like, a traveller's ordinary luggage. As they enter, Xanthias is inquiring whether he may employ the well-worn buffooneries whereby theatrical slaves and other burden-bearers were accustomed to excite the laughter of the audience. Dionysus prohibits four expressions only, *πιέζομαι*, *θλίβομαι*, *χεζητιάω*, and *ἀποπαρδήσομαι*. Xanthias complains that this exhausts the whole apparatus of humour, with which other comic poets (rivals of Aristophanes) were wont to endow their burden-bearers. We must not suppose that because Aristophanes satirizes his rivals for using these popular buffooneries, he did not use them himself when occasion arose. The Scholiast quotes one example from the second Thesmophoriazusae:

ὡς διά γε τοῦτο τοῦπος οὐ δύναμαι φέρειν
σκεύη τοσαῦτα καὶ τὸν ἄμον θλίβομαι.

THE FROGS

XANTHIAS. Shall I crack any of those old jokes, master,
At which the audience never fail to laugh?
DIONYSUS. Aye, what you will, except *I'm getting crushed*:
Fight shy of that: I'm sick of that already.
XAN. Nothing else smart? DIO. Aye, save *my shoulder's aching.*
XAN. Come now, that comical joke? DIO. With all my heart.
Only be careful not to shift your pole,

And Bergler adds Knights 998 and Lysistrata 254, 314. And possibly one object of this very dialogue was to lend fresh piquancy to these well-worn jests when introduced by Xanthias, infra 20 and 30, in defiance of his master's prohibition.

4. χολή] *For it* (the πιέζομαι joke) *is by this time absolutely gall to me:* that is, as bitter as gall; "felle amarior, non melle dulcior," says Fritzsche, referring to Horace's "Hoc iuvat, et *melli est*," Satires, ii. 6. 32 and (after Dindorf) to Phrynichus, Bekk. p. 73, 1, χολή ἐστιν· οἷον ἀηδὲς καὶ προσκορές. Ἀριστοφάνης. Dionysus has already had more than enough of this jest, and is heartily sick of it. The Scholiast's explanation, ἀντὶ τοῦ πολύ. τὸ δὲ πολὺ, κἂν ᾖ γλυκύ, πονηρόν, is perhaps inspired by the Epigram which Dr. Blaydes cites from the Anthology:

Πᾶν τὸ περιττὸν ἄκαιρον, ἐπεὶ λόγος ἐστὶ παλαιὸς
ὡς καὶ τοῦ μέλιτος τὸ πλέον ἐστὶ χολή.—Epigr. Anon. 447.

5. μηδ' ἕτερον κ.τ.λ.] Something must be supplied in both question and answer. In the former we must understand εἴπω, as in lines 1 and 6. *Am I not to say any other choice witticism?* The latter implies a general permission, like the νὴ τὸν Δί' ὅ τι βούλει γε of line 3, qualified only by the further exception πλήν γ' ὡς θλίβομαι. The irresistibly funny jest, τὸ πάνυ γέλοιον, of the next line is not disclosed in words, but was doubtless sufficiently indicated by the gestures of

ΔΙ. μεταβαλλόμενος τἀνάφορον ὅτι χεζητιᾷς.
ΞΑ. μηδ' ὅτι τοσοῦτον ἄχθος ἐπ' ἐμαυτῷ φέρων,
εἰ μὴ καθαιρήσει τις, ἀποπαρδήσομαι;
ΔΙ. μὴ δῆθ', ἱκετεύω, πλήν γ' ὅταν μέλλω 'ξεμεῖν.
ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,
εἴπερ ποιήσω μηδὲν ὧνπερ Φρύνιχος
εἴωθε ποιεῖν καὶ Λύκις κ'Αμειψίας
τοῖς σκευοφοροῦσιν ἑκάστοτ' ἐν κωμῳδίᾳ;
ΔΙ. μή νυν ποιήσῃς· ὡς ἐγὼ θεώμενος,
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλεῖν ἢ 'νιαυτῷ πρεσβύτερος ἀπέρχομαι.
ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὑτοσὶ,
ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ.
ΔΙ. εἶτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφὴ,
ὅτ' ἐγὼ μὲν ὢν Διόνυσος, υἱὸς Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,
ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;
ΞΑ. οὐ γὰρ φέρω 'γώ; ΔΙ. πῶς φέρεις γὰρ, ὅς γ' ὀχεῖ;

Xanthias. Probably it was one of the vulgarities prohibited in the succeeding lines, since notwithstanding his master's apparent acquiescence, we find Xanthias complaining, infra 13, of not being allowed to crack any one of his jokes.

8. *ἀνάφορον*] A yoke, such as a dairyman in England still uses to carry the milking pails: being a wooden frame with a semicircular hollow in the middle for the bearer's neck. *ξύλον ἀμφίκοιλον, ἐν ᾧ τὰ φορτία ἐξαρτήσαντες οἱ ἐργάται βαστάζουσιν.*—Scholiast. *ξύλον, ὁ τοῖς ὤμοις ἐπιτιθέντες, ἐξ αὐτοῦ τὰ φορτία δεσμοῦσιν.*—Etym. Magn. The word is again found in Eccl. 833, where the Scholiast gives the same explanation as here.

13. *Φρύνιχος κ. τ. λ.*] Phrynichus and Ameipsias were old rivals of Aristophanes. Ameipsias was a competitor in the famous contest of 423 B.C.: and although the prize was awarded to the Flagon of Cratinus, yet the Connos of Ameipsias was also placed before the Clouds of Aristophanes. Nine years later, the Birds of Aristophanes was sandwiched in between the Revellers of Ameipsias, which gained the prize, and the Solitary (*ὁ Μονότροπος*) of Phrynichus, which was placed last. In this very year Phrynichus was an unsuccessful competitor, Aristophanes winning

And— XAN. What? DIO. And vow that you've a belly-ache.
XAN. May I not say I'm overburdened so
That if none ease me, I must ease myself?
DIO. For mercy's sake, not till I'm going to vomit.
XAN. What! must I bear these burdens, and not make
One of the jokes Ameipsias and Lycis
And Phrynichus, in every play they write,
Put in the mouths of all their burden-bearers?
DIO. Don't make them; no! I tell you when I see
Their plays, and hear those jokes, I come away
More than a twelvemonth older than I went.
XAN. O thrice unlucky neck of mine, which now
Is *getting crushed*, yet must not crack its joke!
DIO. Now is not this fine pampered insolence
When I myself, Dionysus, son of—Pipkin,
Toil on afoot, and let this fellow ride,
Taking no trouble, and no burden bearing?
XAN. What, don't I bear? DIO. How can you when you're riding?

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the prize with the Frogs, whilst Phrynichus took the second place with the Muses. Of Lycis we know nothing but the name.

15. *τοῖς σκευοφοροῦσιν*] *For their burden-bearers.* *ποιήσω* in line 13 is used of the actor who uttered the jokes, *ποιεῖν* in line 14 of the poet who composed them. "If I am not to say the things which Phrynichus and the others always in every comedy compose for their burden-bearers to say." *ὁ δὲ νοῦς*, says the Scholiast, *εἴπερ ποιήσω μηδὲν ὧν οὗτοι εἰώθασι ποιεῖν τοῖς σκευηφοροῦσιν, ἵνα τὸ σκευοφοροῦσι σημαίνῃ πτῶσιν δοτικήν* (casum dativum).

18. *πλεῖν ἢ 'νιαυτῷ*] Throughout this opening scene, and indeed generally throughout the play, Dionysus speaks rather as an Athenian critic than as the patron deity of theatrical performances. With the particular phrase in the text, Dobree compares Cymbeline, i. 2, "Thou heapest a year's age on me."

20. *θλίβεται*] These restrictions are too much for Xanthias, who at once lets off one of the prohibited words.

22. *υἱὸς Σταμνίου*] *Δέον εἰπεῖν υἱὸς Διός, Σταμνίου εἶπε παρ' ὑπόνοιαν, ἐπειδὴ ὁ οἶνος ἐν σταμνίῳ βάλλεται, ὁ δὲ Διόνυσος εἰς τὸν οἶνον ἀλληγορεῖται.*—Scholiast. *στάμνος* is a *wine jar.* A *σταμνίον* of Thasian wine is brought on the stage in the Lysistrata.

ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον; ΞΑ. βαρέως πάνυ.
ΔΙ. οὔκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οὗνος φέρει;
ΞΑ. οὐ δῆθ' ὅ γ' ἔχω 'γὼ καὶ φέρω, μὰ τὸν Δί' οὔ.
ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;
ΞΑ. οὐκ οἶδ'· ὁ δ' ὦμος οὑτοσὶ πιέζεται. 30
ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῂς σ' ὠφελεῖν,
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.
ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;
ἢ τἄν σε κωκύειν ἂν ἐκέλευον μακρά.
ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας 35
ἤδη βαδίζων εἰμὶ τῆσδ', οἳ πρῶτά με
ἔδει τραπέσθαι. παιδίον, παῖ, ἡμί, παῖ.
ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς
ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;
ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης; ΞΑ. τὸ τί; 40
ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νὴ Δία μὴ μαίνοιό γε.

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26. *βαρέως πάνυ*] Scorning the vulgar jokes with which theatrical slaves were accustomed to divert an Athenian audience, Dionysus, like the true Euripidean enthusiast which he presently avows himself to be, endeavours to engage *his* slave in a little sophistical controversy. It is the donkey, he argues, which is carrying both Xanthias and the luggage; and if it be the donkey which is carrying the luggage, it cannot be Xanthias who is carrying it. Xanthias, though unable to refute the argument, is nevertheless perfectly satisfied by the evidence of his senses, or in other words by the aching of his shoulder, that he himself is somehow or other carrying the luggage; and when Dionysus repeats the question, "How are you carrying it?" *τίνα τρόπον* [*φέρεις ὅς γ' ὀχεῖ;*], he evades the question by replying *βαρέως φέρω*, an expression which of course, like the Latin *graviter fero*, merely expresses his mental attitude towards the business (infra 803, Wasps 158, and passim) and has nothing whatever to do with the physical problem with which Dionysus is perplexing him. In endeavouring to emphasize this play of words in the translation, I have been unable to preserve that which follows in the next line, where Dionysus from the adverb *βαρέως* (in the sense of *mental* heaviness) deduces the substantive *βάρος* in the sense of *physical* heaviness. Compare Xenophon's Memorabilia, ii. 7, where Socrates, seeing that Aristarchus is out of spirits, says *ἔοικας, ὦ Ἀρίσταρχε, βαρέως φέρειν τι· χρὴ δὲ τοῦ βάρους μεταδιδόναι*

XAN. Why, I bear these. DIO. How? XAN. Most unwillingly.
DIO. Does not the donkey bear the load you're bearing?
XAN. Not what I bear myself: by Zeus, not he.
DIO. How can you bear, when you are borne yourself?
XAN. Don't know: but anyhow *my shoulder's aching.*
DIO. Then since you say the donkey helps you not,
You lift him up and carry him in turn.
XAN. O hang it all! why didn't I fight at sea?
You should have smarted bitterly for this.
DIO. Get down, you rascal; I've been trudging on
Till now I've reached the portal, where I'm going
First to turn in. Boy! Boy! I say there, Boy!
HERACLES. Who banged the door? How like a prancing Centaur
He drove against it! Mercy o' me, what's this?
DIO. Boy. XAN. Yes. DIO. Did you observe? XAN. What? DIO. How alarmed
He is. XAN. Aye truly, lest you've lost your wits.

τοῖς φίλοις· ἴσως γὰρ ἄν τί σε καὶ ἡμεῖς κουφίσαιμεν.

30. πιέζεται] Xanthias cannot solve the puzzle, but he can, and does, avenge himself by producing another of the prohibited jokes.

33. ἐναυμάχουν] *Why did not I too fight at Arginusae?* In which case he would have received enfranchisement, and been as good a man as his master. As to the enfranchisement of the slaves who fought in that great battle, see the remarks in the Introduction, and the notes on 191 infra and on the Epirrhema.

35. κατάβα, πανοῦργε] Xanthias dismounts, and the donkey disappears from the play.

38. τίς τὴν θύραν] Heracles, aroused by the violence with which Dionysus is battering at his door, a violence which reminds him of his old antagonists the Centaurs, is heard talking to himself within. When at last he opens the door, and sees no redoubtable athlete, but only the comical little figure of Dionysus, he pauses for a moment in dumb amazement (which the other mistakes for alarm), and finally breaks out into uncontrollable fits of Homeric laughter.

41. μὴ μαίνοιο] The words ὡς σφόδρα μ' ἔδεισε are employed by Dionysus in their ordinary sense, *How terribly afraid of me he was!* But in the sentence as completed by Xanthias, σφόδρα σ' ἔδεισε μὴ μαίνοιο, the accusative has lost its meaning and (by a very common Greek

ΗΡ. οὔ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν·
καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.
ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.
ΗΡ. ἀλλ' οὐχ οἷός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων,
ὁρῶν λεοντῆν ἐπὶ κροκωτῷ κειμένην.
τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην;
ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισθένει.
ΗΡ. κἀναυμάχησας; ΔΙ. καὶ κατεδύσαμέν γε ναῦς
τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα.

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idiom) merely represents the nominative before the following verb, *he was terribly afraid that you were out of your senses.* So in Plutus 684, 5, when Cario is recounting to his mistress the scene in the Temple of Asclepius, and how he himself made for a pot of porridge which had been offered to the God, "Miserable man," cries the lady, "were you not afraid of the God?" *ταλάντατ' ἀνδρῶν, οὐκ ἐδεδοίκεις τὸν θεόν;* "In troth was I," says Cario, "lest he should get to the porridge before I did," *νὴ τοὺς θεοὺς ἔγωγε μὴ φθάσειέ με Ἐπὶ τὴν χύτραν ἐλθών.* Cf. Clouds 493; St. Paul to the Galatians iv. 11. The idiom is often adopted by our old writers, "I see you what you are: you are too proud," Twelfth Night, i. 5; King Lear, i. 1, though probably they borrowed it from the New Testament phrase "I know thee what thou art," which again is merely a literal translation of the Greek.

42. *Δήμητρα*] The first oath in the play (except the common appeal to Zeus) strikes the keynote of the entire performance.

44. *πρόσελθε*] Dionysus speaks in a patronizing and kindly fashion, calculated to soothe the imagined tremors of Heracles.

46. *ἐπὶ κροκωτῷ*] *Διονυσιακὸν φόρεμα ὁ κροκωτός. ἐφόρει δὲ λεοντῆν, ἵνα ᾖ φοβερὸς ὡς Ἡρακλῆς· Ἡρακλέους γὰρ φόρεμα ἡ λεοντῆ.*—Scholiast. With the *λεοντῆ* of course went the *ῥόπαλον*: with the *κροκωτὸς* the *κόθορνος*. Warned perhaps by the difficulties which Dionysus encountered in the present play, Lucian's Menippus, when bound on a similar expedition (Necyom. 8), assumed, together with the *λεοντῆ* of Heracles, the symbols of Orpheus and Odysseus, so that he might at his pleasure represent whichever of the three would from time to time be likely to obtain the most favourable reception.

48. *ἐπεβάτευον Κλεισθένει*] *Παίζει. λέγεται γὰρ καὶ ἐπὶ νεὼς τὸ ἐπιβατεύειν, καὶ ἐπὶ συνουσίας κατὰ μεταφορὰν τῶν ἀλόγων ζῴων, ἃ ἐπιβαίνοντα συνουσιάζει.*—Scholiast. *ἐπεβάτευον* would naturally mean "I went as an *ἐπιβάτης* or marine on," and the audience would expect the name of a

HER. O by Demeter, I can't choose but laugh.
Biting my lips won't stop me. Ha! ha! ha!
DIO. Pray you, come hither, I have need of you.
HER. I vow I can't help laughing, I can't help it.
A lion's hide upon a yellow silk,
A club and buskin! What's it all about?
Where were you going? DIO. I was serving lately
Aboard the—Cleisthenes. HER. And fought? DIO. And sank
More than a dozen of the enemy's ships.

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ship to follow, *ἐπὶ τῇ Νίκῃ*, "on the Victory," or the like: but the addition, *παρὰ προσδοκίαν*, of Κλεισθένει at once diverts the meaning of *ἐπιβατεύειν* into the second and grosser alternative recognized by the Scholiast. Some have idly supposed that Κλεισθένης may have really been the name of a ship, which is of course impossible. All Athenian ships bore feminine names; Schömann collects about 150, *De nominibus navium*, Opuscula, i. 301; though indeed a comic poet might suggest that Cleisthenes would not be disqualified by that restriction. But in disposing of this notion, Schömann himself seems to have fallen into an error of equal magnitude by attributing to the words *ἐπιβατεύειν* Κλεισθένει a signification which they cannot possibly bear, viz. *τριηράρχῳ ὡς ἐπιβάτην προστετάχθαι*, and indeed Dobree had anticipated him in this suggestion. But though a marine might rightly be described as an *ἐπιβάτης* of this or that general, or possibly of this or that trierarch, he could not be said *ἐπιβατεύειν τριηράρχῳ*. The object of this suggestion is to find a "marine" allusion in the two words conjoined: but in truth that allusion, though renewed in the following verse, is for the moment destroyed by the unexpected addition of Κλεισθένει. Of Cleisthenes, whose vile and effeminate vices had been lashed by Aristophanes for (at least) twenty years, we shall hear again infra 422, and again in the same degraded character.

49. *κἀνανμάχησας*] *And were you in the sea-battle?* that is, in the battle of Arginusae? as Mitchell rightly interprets it, the verb *ναυμαχεῖν* being by itself sufficient, here as supra 33, to indicate the great *ναυμαχία* which was at this moment in all minds. The query of Heracles diverts Dionysus from the tale he was intending to tell, into a romance about his own heroic achievements on that eventful day; though indeed, as more than seventy "of the enemy's ships" were destroyed at Arginusae, Dionysus is rather to be commended for his moderation in claiming only twelve or thirteen as his own share.

ΗΡ. *σφώ;* ΔΙ. *νὴ τὸν Ἀπόλλω.* ΗΡ. *κᾆτ' ἔγωγ' ἐξηγρόμην.*
ΔΙ. *καὶ δῆτ' ἐπὶ τῆς νεὼς ἀναγιγνώσκοντί μοι*
τὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἐξαίφνης πόθος
τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα;
ΗΡ. *πόθος; πόσος τις;* ΔΙ. *μικρὸς, ἡλίκος Μόλων.* 55
ΗΡ. *γυναικός;* ΔΙ. *οὐ δῆτ'.* ΗΡ. *ἀλλὰ παιδός;* ΔΙ. *οὐδαμῶς.*
ΗΡ. *ἀλλ' ἀνδρός;* ΔΙ. *ἀταταῖ.* ΗΡ. *ξυνεγένου τῷ Κλεισθένει;*
ΔΙ. *μὴ σκῶπτέ μ', ὦδελφ'· οὐ γὰρ ἀλλ' ἔχω κακῶς·*
τοιοῦτος ἵμερός με διαλυμαίνεται.
ΗΡ. *ποῖός τις, ὦδελφίδιον;* ΔΙ. *οὐκ ἔχω φράσαι.* 60
ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ.
ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;
ΗΡ. *ἔτνους; βαβαιὰξ, μυριάκις ἐν τῷ βίῳ.*
ΔΙ. *ἆρ' ἐκδιδάσκω τὸ σαφὲς, ἢ 'τέρᾳ φράσω;*

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51. *σφώ;*] He is referring, I think, to the pair before him, and not, as most commentators take it, to Dionysus and Cleisthenes. It is objected that Xanthias was not present at Arginusae, but neither was Dionysus. The whole thing is a dream, as Heracles intimates by his next observation, *κᾆτ' ἔγωγ' ἐξηγρόμην, And then I awoke, and behold it was a dream.* Ἠγέρθη δὲ Φαραὼ, καὶ ἦν ἐνύπνιον, Gen. xli. 7. Here, to adopt Mr. Mitchell's words, it is a polite way of telling Dionysus that he has been romancing.

52. *ἐπὶ τῆς νεὼς ἀναγιγνώσκοντι*] This is a very pleasant and interesting incident, especially if we are at liberty to infer from it that Athenian soldiers, even on ship-board, did not forget their literary pursuits. It reminds us of those Athenian soldiers in Sicily who, a few years previously, had won the favour of their captors by singing songs and reciting passages from the tragedies of Euripides. (Plutarch, Nicias, chap. 29.) The Andromeda was accounted in old times one of the most pathetic and beautiful of all his tragedies. Aristophanes draws largely upon it in the Thesmophoriazusae, to which the reader is referred. There Mnesilochus, tied to the plank, takes the part of the Princess exposed to the fury of the sea-monster, whilst Euripides first, as Echo, responds to his lamentations, and then, as Perseus, endeavours to deliver him out of the hand of his enemies. And see infra 105 and the note there.

55. Μόλων] Molon was a tragic actor of large stature (*μεγαλόσωμος*, Scholiast); and therefore "to be as little as Molon" means "not to be little at all," to be, in fact, of unusual magnitude. He acted a leading part in some of the tragedies of Euripides (Demosthenes, De Falsa Le-

HER. You two? DIO. We two. HER. And then I awoke, and lo!
DIO. There as, on deck, I'm reading to myself
The Andromeda, a sudden pang of longing
Shoots through my heart, you can't conceive how keenly.
HER. How big a pang? DIO. A small one, Molon's size.
HER. Caused by a woman? DIO. No. HER. A boy? DIO. No, no.
HER. A man? DIO. Ah! ah! HER. Was it for Cleisthenes?
DIO. Don't mock me, brother: on my life I am
In a bad way: such fierce desire consumes me.
HER. Aye, little brother? how? DIO. I can't describe it.
But yet I'll tell you in a riddling way.
Have you e'er felt a sudden lust for soup?
HER. Soup! Zeus-a-mercy, yes, ten thousand times.
DIO. Is the thing clear, or must I speak again?

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gatione, 246, to which Fritzsche refers); and possibly, in the Andromeda, he represented the doomed Princess herself, in which character his great size would have been particularly conspicuous: a circumstance which would naturally account for his introduction here. According to the Scholiast, the grammarian Didymus supposed that, besides the large actor, there was also a little footpad of the name of Molon, and that the allusion here is to that little footpad. But this would be sheer nonsense: and it is to be feared that Didymus, misunderstanding the passage, evolved that little footpad out of his own imagination.

57. *ἀτταταῖ*] Ἀταταῖ, otherwise *ἀττατταῖ* and *λαττατταῖ*, is a cry extorted by a sharp pang, generally of pain, but occasionally of pleasure or desire. See infra 649 and the note there. Either way, it denotes here that Heracles has touched the sore, for it was in truth a *πόθος ἀνδρὸς* (though not in the sense in which Heracles had used the words) that was consuming Dionysus. Heracles, still keeping to his own meaning of the question, inquires whether it has anything to do with his relations to Cleisthenes, as inferred from 48 supra: and is quite taken aback on discovering that it is merely a longing for "the sound of a voice that is still."

58. *οὐ γὰρ ἀλλ'*] This is an emphatic affirmation, arrived at by excluding every possible alternative. It is an affirmative of the same class as the *οὐκ ἔσθ' ὅπως οὐκ* of 640 infra. Cf. infra 192, 498; Knights 1205; Clouds 232; Eccl. 386; Eur. Iph. in Taur. 1005; Bacchae 785. See Jens on Lucian's Vitarum Auctio, 6.

64. *ἑτέρᾳ φράσω*] *Διδάσκω οἷως ἐρῶ, ὑποβαλών σοι τὸν ἔρωτα τοῦ ἔπους. ἀντὶ τοῦ ἄλλῳ τινὶ ὑποδείγματι, οἷον ἄλλῳ τρόπῳ. Ἔστι δὲ τὸ ἡμιστίχιον ἐξ Ὑψιπύλης Εὐριπί-*

ΗΡ. μὴ δῆτα περὶ ἔτνους γε· πάνυ γὰρ μανθάνω.
ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος
Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθνηκότος;
ΔΙ. κοὐδείς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
ἐλθεῖν ἐπ' ἐκεῖνον. ΗΡ. πότερον εἰς Ἅιδου κάτω;
ΔΙ. καὶ νὴ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω.
ΗΡ. τί βουλόμενος; ΔΙ. δέομαι ποιητοῦ δεξιοῦ.
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.
ΗΡ. τί δ'; οὐκ Ἰοφῶν ζῇ; ΔΙ. τοῦτο γάρ τοι καὶ μόνον
ἔτ' ἐστὶ λοιπὸν ἀγαθὸν, εἰ καὶ τοῦτ' ἄρα·
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει.
ΗΡ. εἶτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,
μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ σ' ἄγειν;
ΔΙ. οὔ, πρίν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,
ἄνευ Σοφοκλέους ὅ τι ποιεῖ κωδωνίσω.
κἄλλως ὁ μέν γ' Εὐριπίδης, πανοῦργος ὤν,
κἂν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·

δου.—Scholiast. Bothe is probably right in considering the borrowed ἡμιστίχιον to be the first half of the line ἆρ' ἐκδιδάσκω τὸ σαφὲς, which is both Euripidean, and calculated to attract attention; and not the second half, ἢ 'τέρᾳ φράσω, which would pass unnoticed in any writer.

67. τοῦ τεθνηκότος] The dead Euripides. For there was still a living Euripides, the son of the great tragedian, exhibiting his plays on the Athenian stage. οὕτω γὰρ, says the Scholiast, καὶ αἱ διδασκαλίαι φέρουσι, τελευτήσαντος Εὐριπίδου, τὸν υἱὸν αὐτοῦ δεδιδαχέναι ὁμώνυμον ἐν ἄστει Ἰφιγένειαν τὴν ἐν Αὐλίδι, Ἀλκμαίωνα, Βάκχας.

72. οἱ μὲν γὰρ κ.τ.λ.] Dionysus is quoting his favourite poet. Εὐριπίδου ἐξ Οἰνέως, says the Scholiast,

σὺ δ' ὦδ' ἔρημος ξυμμάχων ἀπόλλυσαι;
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες, κακοί.

The first line is supposed to be spoken by Diomed: the second by Oeneus, who has been deposed from his sovereignty, and is wandering about in rags and tatters. Wagner, Fragm. vi. See Acharnians 418 and the scholiast there.

73. Ἰοφῶν] Aristophanes now opens a running fire of criticism on the still living tragedians, Iophon, Agathon, Xenocles, Pythangelus. The great triumvirs

HER. Not of the soup: I'm clear about the soup.
DIO. Well, just that sort of pang devours my heart
For lost Euripides. HER. A dead man too.
DIO. And no one shall persuade me not to go
After the man. HER. Do you mean below, to Hades?
DIO. And lower still, if there's a lower still.
HER. What on earth for? DIO. I want a genuine poet,
" For some are not, and those that are, are bad."
HER. What! does not Iophon live? DIO. Well, he's the sole
Good thing remaining, if even he is good.
For even of that I'm not exactly certain.
HER. If go you must, there's Sophocles—he comes
Before Euripides—why not take *him*?
DIO. Not till I've tried if Iophon's coin rings true
When he's alone, apart from Sophocles.
Besides, Euripides, the crafty rogue,
Will find a thousand shifts to get away,

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have all passed away, and these are but sorry successors to those immortal poets. Heracles, however, thinks the proposition *οἱ ὄντες, κακοὶ* too sweeping a condemnation for a class which includes Iophon, the son of Sophocles, and Dionysus admits Iophon to be a possible exception if indeed the plays which he has exhibited are not, altogether or in part, the handiwork of his illustrious father. Iophon wrote many tragedies, but we are not told whether any were composed after his father's death.

76. *πρότερον*] His elder in birth by fifteen years, his predecessor on the Athenian stage by thirteen years. The recommendation to substitute Sophocles for Euripides comes in rather strangely amongst the inquiries about living poets, but it is intended to introduce the further criticism on Iophon: *κωμῳδεῖται γὰρ ὁ Ἰοφῶν, ὁ υἱὸς Σοφοκλέους, ὡς τὰ τοῦ πατρὸς λέγων ποιήματα*, as the Scholiast says. Professor Palmer suggests, and it is not improbable, that lines 76-82 formed no part of the original dialogue, written, he supposes, in the lifetime of Sophocles, but were inserted after his death. Here then both Sophocles and Euripides are mentioned, but there is no allusion whatever to the third great poet, whom Dionysus ultimately decides to bring back from the unseen world.

ὁ δ' εὔκολος μὲν ἐνθάδ', εὔκολος δ' ἐκεῖ.
ΗΡ. Ἀγάθων δὲ ποῦ 'στιν; ΔΙ. ἀπολιπών μ' ἀποίχεται,
ἀγαθὸς ποιητὴς καὶ ποθεινὸς τοῖς φίλοις.
ΗΡ. ποῖ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχίαν. 85
ΗΡ. ὁ δὲ Ξενοκλέης; ΔΙ. ἐξόλοιτο νὴ Δία.
ΗΡ. Πυθάγγελος δέ; ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος
ἐπιτριβομένου τὸν ὦμον οὑτωσὶ σφόδρα.
ΗΡ. οὔκουν ἕτερ' ἔστ' ἐνταῦθα μειρακύλλια
τραγῳδίας ποιοῦντα πλεῖν ἢ μύρια, 90
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

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83. Ἀγάθων] Agathon, the well-known tragic poet, is one of the dramatis personae in the Thesmophoriazusae, where his delicate beauty, his affectations and effeminacy, his graceful language and dainty conceits, and the social amiability which endeared him to his friends, are all sufficiently depicted. He was at this time living at the court of Archelaus of Macedon, where, following the example of Euripides, he spent the evening of his life, and where he died some years after the production of the Frogs. This permanent settlement of Agathon in Macedonia was (for the Dionysus of the Attic theatre) almost equivalent to his death, and is described in language which (except perhaps for the last word εὐωχίαν) would not be inappropriate to the latter event. And therefore some early grammarians, and indeed no less a critic than Fritzsche in modern times, have imagined that Agathon was really now dead. But this is an obvious mistake. All the inquiries of Heracles after tragic poets are directed to the proposition οἱ ὄντες, κακοί, supra 72. τί δ'; οὐκ Ἰοφῶν ζῇ; (73). Ἀγάθων δὲ ποῦ 'στιν; (83). ὁ δὲ Ξενοκλέης; (86). Πυθάγγελος δέ; (87). And in truth Heracles, himself a denizen of the invisible world, needs no information about the dead. He knows of the deaths of Euripides (67) and Sophocles (76), and would have known of the death of Agathon, had it occurred. The expression ποθεινὸς φίλοις is possibly borrowed from Eur. Phoen. 320 (to which Bergler refers), where it is applied to an absent, not to a dead, man; whilst the phrase ἐς μακάρων εὐωχίαν, in the sense of "to the banquets of the wealthy," suits well with the sumptuous tables of Archelaus, of whose ἑστίασιν πολυτελῆ, provided for these very poets, Euripides and Agathon, we read in Aelian's V. H. xiii. 4. The scholiast, commenting on this phrase, says ἢ ὡς περὶ τετελευτηκότος λέγει, ὡσανεὶ εἶπε τὰς μακάρων νήσους· ἢ ὅτι Ἀρχελάῳ τῷ βασιλεῖ μέχρι τῆς τελευτῆς μετὰ ἄλλων

But *he* was easy here, is easy there.

HER. But Agathon, where is he? DIO. He has gone and left us
A genial poet, by his friends much missed.

HER. Gone where? DIO. To join the blessed in their banquets.

HER. But what of Xenocles? DIO. O he be hanged!

HER. Pythangelus? XAN. But never a word of me,
Not though my shoulder's chafed so terribly.

HER. But have you not a shoal of little songsters,
Tragedians by the myriad, who can chatter
A furlong faster than Euripides?

πολλῶν συνῆν ἐν Μακεδονίᾳ, καὶ μακάρων εὐωχίαν ἔφη τὴν ἐν τοῖς βασιλείοις διατριβήν· τοῦτο δὲ παρ' ὑπόνοιαν.

84. ἀγαθὸς ποιητής] *A good-hearted poet.* It would be as misleading to give the literal translation "a good poet" here, as it would be to translate *magno amico* in Juvenal iii. 57 "your great friend"; since, according to our English idiom, the epithet "good" would apply to the quality of the poetry, and the epithet "great" to the warmth of the friendship, which is not the case in the original Greek and Latin. As Ἀγάθων and ἀγαθὸς commence consecutive lines, there is probably, as Spanheim suggests, a sort of play on the similarity of sound.

86. Ξενοκλέης] This little tragedian, the smallest of the dwarfish sons of Carcinus, has already been ridiculed in the Wasps and the Thesmophoriazusae. See Wasps 1509 and the notes on Wasps 1501, 1510; Thesm. 169, 441. Here his name is saluted merely with an execration. Pythangelus, who is mentioned in the following line and nowhere else, is not deemed worthy of even that salutation, but is dismissed with a scornful gesture.

87. οὐδεὶς λόγος] *No word*, or as we perhaps should rather say, *No thought, of me.* The same ejaculation is repeated infra 107 and 115. The last words of Lucian's Sightseers (Χάρων ἢ Ἐπισκοποῦντες), where Charon, personally conducted by Hermes, has been looking on at the varied scenes of human life, are Χάρωνος δὲ οὐδεὶς λόγος. In a very similar strain St. Chrysostom says (Hom. xxii. in Matth. 278 B) τὰ ἤθη ἐπιζητεῖ τοῦτο, οἷς ὁ πόνος ἅπας κατὰ τὸν παρόντα βίον, οἷς λόγος οὐδεὶς περὶ τῶν μελλόντων. See Lucian's Cataplus 14; Heliodorus, Aethiopics, viii. 5; St. Chrys. Hom. lxviii. in Matth. (674 D), xxxix. in 1 Cor. (375 A), &c. In the following line Xanthias gets perilously near the prohibited words.

ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,
χελιδόνων μουσεῖα, λωβηταὶ τέχνης,
ἃ φροῦδα θᾶττον, ἢν μόνον χορὸν λάβῃ,
ἅπαξ προσουρήσαντα τῇ τραγῳδίᾳ. 95
γόνιμον δὲ ποιητὴν ἂν οὐχ εὕροις ἔτι
ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.
ΗΡ. πῶς γόνιμον; ΔΙ. ὠδὶ γόνιμον, ὅστις φθέγξεται
τοιουτονί τι παρακεκινδυνευμένον,
αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα, 100
ἢ φρένα μὲν οὐκ ἐθέλουσαν ὀμόσαι καθ' ἱερῶν,
γλῶτταν δ' ἐπιορκήσασαν ἰδίᾳ τῆς φρενός.
ΗΡ. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μᾶλλα πλεῖν ἢ μαίνομαι.

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92. ἐπιφυλλίδες] Ἐπιφυλλίδες are small stunted grapes, which do not form themselves into large and prominent clusters, but remain close to the vine-leaves, and are overlooked, or rejected as worthless, at the vintage. ἐπιφυλλίδες, τὰ ἐπὶ τοῖς φύλλοις, says Suidas. κέκληται δὲ οὕτω, he continues, borrowing from the Scholiast here, διὰ τὸ [ἐπὶ] τοῖς φύλλοις καλύπτεσθαι, ἢ τὰ πρὸς αὐτοῖς τοῖς φύλλοις. And Gaisford, in his note on Suidas, cites from an unpublished gloss on Gregor. Naz. fol. 65, ἐπιφυλλὶς, ἡ ἐν τρυγήτῳ ἐν τοῖς φύλλοις λανθάνουσα. The phrase χελιδόνων μουσεῖα, *singing-places for swallows*, is another quotation from Euripides. παρὰ τὰ ἐν Ἀλκμήνῃ Εὐριπίδου, says the Scholiast,

πολὺς δ' ἀνεῖρπε κισσὸς, εὐφυὴς κλάδος,
χελιδόνων μουσεῖον.

94. χορὸν λάβῃ] Merely to obtain a chorus, to be one of the three tragedians selected to exhibit their plays, free of all expense to themselves, in public at the Athenian Dionysia, was no small triumph for a young dramatist, even if his play did not ultimately win the prize. See Peace 801 and the note there. It was a triumph, we may well believe, which many would obtain only once in their lives.

95. προσουρήσαντα] Προσουρέω is used here in exactly the same sense as *immeio* in Persius, vi. 73. The Muse is spoken of as a courtezan, granting her favours to the poets who woo her. See Knights 517 (to which Brunck refers); Wasps 1028.

100. αἰθέρα κ.τ.λ.] As examples of the hazardous ventures in which his soul delights, he cites, or travesties, three passages of Euripides. (1) *Aether, the bedchamber of Zeus*, is referred by the Scholiast to a line in the Melanippe

DIO. Those be mere vintage-leavings, jabberers, choirs
Of swallow-broods, degraders of their art,
Who get one chorus, and are seen no more,
The Muses' love once gained. But O, my friend,
Search where you will, you'll never find a true
Creative genius, uttering startling things.
HER. Creative? how do you mean? DIO. I mean a man
Who'll dare some novel venturesome conceit,
Air, Zeus's chamber, or *Time's foot*, or this,
'Twas not my mind that swore: my tongue committed
A little perjury on its own account.
HER. You like that style? DIO. Like it? I dote upon it.

(Melanippe Sapiens, Fragm. 9, Wagner), which Aristophanes has already borrowed in the Thesmophoriazusae (272),

Ὀμνυμι δ' ἱερὸν Αἰθέρ' οἴκησιν Διός.

(2) *The foot of Time* is ascribed by the Scholiast to the Alexander (Fragm. 23, Wagner), καὶ Χρόνου προὔβαινε ποὺς, and it subsequently reappeared in a Chorus of the Bacchae (889). It may have seemed a daring metaphor at first, but now, Time being personified, it has become a part of our everyday language. Shakespeare speaks of "the lazy foot of time," "the swift foot of time," "the noiseless and inaudible foot of time," and again of "hasty-footed time." (3) The third is an expansion of the famous line of the Hippolytus,

ἡ γλῶσσ' ὀμώμοχ', ἡ δὲ φρὴν ἀνώμοτος (612),

which is more precisely quoted, in part, infra 1471, and is considered in the note there. *ὀμόσαι καθ' ἱερῶν, to be sworn upon the sacrifices*, is a very common phrase: the first complete words in the MS. of Aristotle's Polity of Athens are *καθ' ἱερῶν ὀμόσαντες*. The compound *ἐπιορκέω* is sometimes employed in an innocent sense, without any idea of perjury, and Brunck thinks it is so employed here; but, when so employed, it means not simply "to swear" but "to adjure," and is followed by the name of the god to whom the appeal is made; and, anyhow, Aristophanes, treating the line as an apology for perjury, would hardly have used the word here in any other than its ordinary signification. *ἰδίᾳ τῆς φρενὸς, on its own account, apart from the mind.*

103. *μἀλλά*] That is, *μὴ ἀλλά*. Don't say "do they please me?" It is not a

ΗΡ. ἦ μὴν κόβαλά γ' ἐστὶν, ὡς καὶ σοὶ δοκεῖ.
ΔΙ. μὴ τὸν ἐμὸν οἴκει νοῦν· ἔχεις γὰρ οἰκίαν.
ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.
ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.
ΔΙ. ἀλλ' ὥνπερ ἕνεκα τήνδε τὴν σκευὴν ἔχων
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσειας, εἰ δεοίμην, οἷσι σὺ
ἔχρω τόθ', ἡνίκ' ἦλθες ἐπὶ τὸν Κέρβερον,
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
πορνεῖ', ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,
πόλεις, διαίτας, πανδοκευτρίας, ὅπου
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.
ΗΡ. ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι καὶ σύ γε;
ΔΙ. μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν

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question of mere pleasure: I more than dote on them. πλέον ἢ μαίνομαι ἐπ' αὐτῷ· τουτέστιν, ὑπερβαλλόντως μοι ἀρέσκει. —Scholiast.

105. μὴ τὸν ἐμὸν οἴκει] This is another quotation from Euripides. καὶ τοῦτο, says the Scholiast, παρὰ τὸ ἐν Ἀνδρομάχῃ:

μὴ τὸν ἐμὸν οἴκει νοῦν· ἐγὼ γὰρ ἀρκέσω.

There is no such line in the Andromache; and, if the Scholiast wrote Ἀνδρομάχῃ, he was probably misled by thinking of lines 581, 2 of that play. But it is generally supposed that he wrote Ἀνδρομέδᾳ, and Wagner gives it as the 31st fragment of the Andromeda, making it the reply of Cepheus to the complaint of Perseus (fragm. 30), who is claiming Andromeda in marriage, but can obtain no satisfactory reply from her father.

Perseus. Σιγᾷς; σιωπὴ δ' ἄπορος ἑρμηνεὺς λόγων.
Cepheus. Μὴ τὸν ἐμὸν οἴκει νοῦν· ἐγὼ γὰρ ἀρκέσω.

The words μὴ τὸν ἐμὸν οἴκει νοῦν mean "Do not manage, or dispose of, my mind"; that is, do not take upon yourself to deliver my sentiments. But Dionysus, playing on the double meaning of οἴκει (*manage* or *inhabit*), points to the house of Heracles, before which they are standing, and adds ἔχεις γὰρ οἰκίαν *for you have a dwelling of your own*; as if the preceding words had meant *Dwell not in my mind*. He is nettled at the presumption of Heracles, professing to interpret *his* opinions on dramatic literature. Dramatic criticism is not Heracles's strong point; eating is. And therefore when Heracles returns to the

HER. I vow its ribald nonsense, and you know it.
DIO. "Rule not my mind": you've got a house to mind.
HER. Really and truly though 'tis paltry stuff.
DIO. Teach me to dine! XAN. But never a word of me.
DIO. But tell me truly—'twas for this I came
Dressed up to mimic you—what friends received
And entertained you when you went below
To bring back Cerberus, in case I need them.
And tell me too the havens, fountains, shops,
Roads, resting-places, stews, refreshment rooms,
Towns, lodgings, hostesses, with whom were found
The fewest bugs. XAN. But never a word of me.
HER. You are really game to go? DIO. O drop that, can't you?
And tell me this: of all the roads you know

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attack, Dionysus scornfully replies, *δειπνεῖν με δίδασκε*, Give me a lesson on eating, on which you are an authority; not on dramatic poetry, of which you know nothing.

107. *δειπνεῖν με δίδασκε*] *τοῦτο γὰρ ἐπίστασαι, ἐκεῖνο δ' οὔ. ταῦτά με, φησὶ, δίδασκε, καὶ μὴ κρῖνε τραγῳδίας.*—Scholiast.

108. *ὥνπερ ἕνεκα*] The construction is, *φράσον μοι τοὺς ξένους κ.τ.λ. ὥνπερ ἕνεκα* (that is, *τούτων γὰρ ἕνεκα*) *ἦλθον, ἵνα μοι φράσειας*, Tell me of the friends who entertained you, &c., on which account (for on that account) I came that you might tell me. Cf. Birds 1544, *τούτων ἕνεκα δεῦρ' ἦλθον, ἵνα φράσαιμί σοι.*

112. *λιμένας κ.τ.λ.*] Dionysus makes a traveller's usual inquiries, but they are mostly inapplicable to his journey to Hades, and he does not wait for an answer. Two of the items enumerated we shall however meet again, the *ἀναπαύλας* or *resting-places*, infra 185, 195, and the *πανδοκευτρίας* or *hostesses* (for the suggestion that the word is here equivalent to *πανδοκεῖα* is quite groundless), infra 549-578. The meaning of *διαίτας* and *ἐκτροπὰς* is not absolutely certain; but it would seem that by the former we are to understand "boarding-houses," and by the latter *diverticula* or *diversoria*, places of resort, to reach which, for shelter or other convenience, a traveller would turn aside from his road. Cf. supra 37; Eur. Rhesus 881.

116. *καὶ σύ γε*] Even *you*; even the pleasure-loving and effeminate Dionysus, a personage standing in such marked contrast to the formidable speaker. Some recent editors, adopting a conjecture of Seidler, make these words commence the reply of Dionysus; and indeed my own translation was framed on that basis.

ὅπῃ τάχιστ' ἀφιξόμεθ' εἰς Ἅιδου κάτω·
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσῃς.
ΗΡ. φέρε δή, τίν' αὐτῶν σοι φράσω πρώτην; τίνα; 120
μία μὲν γὰρ ἔστιν ἀπὸ κάλω καὶ θρανίου,
κρεμάσαντι σαυτόν. ΔΙ. παῦε, πνιγηρὰν λέγεις.
ΗΡ. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,
ἡ διὰ θυείας. ΔΙ. ἆρα κώνειον λέγεις;
ΗΡ. μάλιστά γε. ΔΙ. ψυχράν γε καὶ δυσχείμερον· 125
εὐθὺς γὰρ ἀποπήγνυσι τἀντικνήμια.
ΗΡ. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;
ΔΙ. νὴ τὸν Δί', ὡς ὄντος γε μὴ βαδιστικοῦ.
ΗΡ. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἶτα τί;
ΗΡ. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλόν, ΔΙ. τί δρῶ; 130

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119. *θερμήν*] We shall see directly that the first road proposed is rejected as being too hot (122), and the next as being too cold (125).

121. *ἀπὸ κάλω καὶ θρανίου*] *By rope and stool.* The operator would stand on the stool, adjust the rope round his own neck, then kick away the stool, and so be hanged. *θράνους καὶ θρανάτια ταπεινά τινα διφρίδια καὶ ὑποπόδια λέγονται· ἐφ' ὧν ἱστάμενοι οἱ ἀπαγχόμενοι ἀρτῶσιν ἑαυτούς, ἀπολακτίζοντες αὐτά.*—Scholiast. But inasmuch as *ἀπὸ κάλω πλεῖν* in Thuc. iv. 25 and elsewhere signifies *to be towed*, and *θρανίον* is also used for *a rower's bench* (whence *θρανίτης*), Fritzsche suggests, perhaps too ingeniously, that there is a play upon the words, and that Dionysus is to be uncertain whether they mean *by rope and stool* or *by towing and rowing*, until the addition *κρεμάσαντι σαυτὸν* discloses the sense in which they are really intended to be taken.

122. *πνιγηράν*] *Stifling. πρὸς τὸν πνιγμὸν τῆς ἀγχόνης καὶ ὥσπερ ὁδοῦ καυματώδους.*—Scholiast. As regards the rope and stool, it signifies the suffocation produced by hanging. As regards the road, it means suffocatingly hot.

123. *τετριμμένη*] *Ἅμα μὲν ὡς ἐπὶ ὁδοῦ κατημαξευμένης, ἅμα δὲ καὶ πρὸς τὸ κώνειον διὰ θυείας τρίβεσθαι.*—Scholiast. The hemlock (*cicuta virosa*) is a plant growing by stagnant, or nearly stagnant, water to the height of several feet. Its leaves and flowers were chopped up (*σύντομος*) and cast into a mortar (*θυεία*), where they were pounded (*τετριμμένη*) until all the poisonous juice was pressed out, ready for use. The growing plant is itself a virulent poison.

125. *ψυχράν*] All commentators, from Spanheim downwards, illustrate this passage from the description which Plato gives in the Phaedo of his master's death. The solemn discourse on immortality is

Which is the quickest way to get to Hades?
I want one not too warm, nor yet too cold.
HER. Which shall I tell you first? which shall it be?
There's one by rope and bench: you launch away
And—hang yourself. DIO. No thank you: that's too stifling.
HER. Then there's a track, a short and beaten cut,
By pestle and mortar. DIO. Hemlock, do you mean?
HER. Just so. DIO. No, that's too deathly cold a way;
You have hardly started ere your shins get numbed.
HER. Well, would you like a steep and swift descent?
DIO. Aye, that's the style: my walking powers are small.
HER. Go down to the Cerameicus. DIO. And do what?
HER. Climb to the tower's top pinnacle— DIO. And then?

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over, and Socrates is ready to die. Accordingly he says to Crito *ἐνεγκάτω τις τὸ φάρμακον, εἰ τέτριπται· εἰ δὲ μή, τριψάτω ὁ ἄνθρωπος*. The man presently brings the poison *ἐν κύλικι, τετριμμένον*, and Socrates drinks it. In obedience to the man's directions, he walks about for a short time, till, his legs growing heavy, he lies down on his back and covers his face. The man pinches his foot, and asks if he feels anything. He replies in the negative. Then the man tries his *κνήμας*, with the same result; *καὶ ἐπανιὼν οὕτως ἡμῖν ἐπεδείκνυτο, ὅτι ψύχοιτό τε καὶ πήγνῦτο*. When the deadly cold reaches his heart he gives a slight shudder, and so dies. Beck refers to Pliny, N. H. xxv. 95, "semini et foliis [cicutae] refrigeratoria vis: quos necat, incipiunt algere ab extremitatibus corporis."

129. *καθέρπυσόν νυν ἐς Κεραμεικόν*] Of Cerameicus and its torch-races we shall hear more, infra 1087–1099. In using the word *καθέρπυσον*, Get you *down* to the Cerameicus, Heracles appears to forget for the moment that he ought not to talk as if he were really on the Athenian stage.

130. *τὸν πύργον τὸν ὑψηλόν*] This is doubtless, as Fritzsche has already suggested, the *πύργος Τίμωνος*, which Pausanias (Attica, xxx. 4) places in the immediate neighbourhood of the Academy, whence the runners in the torch-race started. See the notes infra 1087, 1093. It was believed to be the place in which the misanthrope shut himself up to avoid all intercourse with his fellow men. The idea that a fall from a lofty tower is the quickest way to arrive *εἰς Ἅιδου κάτω*, is reproduced by Apuleius in the tale of Cupid and Psyche, Metamorphoses, bk. vi. Psyche, bidden by Venus to proceed *ad inferos* for the purpose of bringing back a casket from Proserpine, *pergit ad quam-*

ΗΡ. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ,
κἄπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι
εἶναι, τόθ' εἶναι καὶ σὺ σαυτόν. ΔΙ. ποῖ; ΗΡ. κάτω.
ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίω δύο.
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην. ΗΡ. τί δαί; 135
ΔΙ. ἥνπερ σὺ τότε κατῆλθες. ΗΡ. ἀλλ' ὁ πλοῦς πολύς.
εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ

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piam turrim praealtam, indidem se datura praecipitem: sic enim rebatur ad inferos recta et pulcherrime se posse descendere. However the tower itself, in fairy style, advises her to take two coins in her mouth, and go there in the regular manner through the rift of Taenarum, and by the ferry-boat of Charon. *Huic squalido seni*, says the tower, *dabis, nauli nomine, de stipibus quas feres alteram*; the other coin (*stips*) being reserved for the return journey. And Psyche, following these instructions, arrives at her journey's end much as Dionysus does in the present play. The tale has often been told in our language, but nowhere more gracefully than in "The Earthly Paradise."

131. ἀφιεμένην τὴν λαμπάδα] Κεραμεικὸς τόπος Ἀθήνησιν ὅπου συνετέλουν οἱ Ἀθηναῖοι κατὰ ἐνιαυτὸν λαμπαδοῦχον ἀγῶνα, πρὸς δὲ τῷ τόπῳ τούτῳ πύργον τινὰ ὑπάρχειν φασὶν, ἐφ' ὃν συμβουλεύει αὐτὸν ἀναβάντα θεωρεῖν τὴν λαμπάδα, καὶ ὅταν οἱ πρῶτοι λαμπαδίζοντες ἀφεθῶσι, καὶ αὐτὸν ἀπὸ τοῦ πύργου ἀφεῖναι ἑαυτὸν κάτω.—Scholiast. He rightly takes λαμπάδα to mean the *torch-race* (λαμπάδα ἔδραμες, Wasps 1203) and ἀφιεμένην *started* (ἄφες ἀπὸ βαλβίδων, Knights 1159). But a very inferior Scholiast (Gloss. Victor), supposing ἐντεῦθεν to belong to ἀφιεμένην, and not, as it really does, to θεῶ, infers that a torch was dropped from the tower as a signal to start the runners in the torch-race, though indeed, on his construction, the torch-race would not be mentioned at all. This blunder has misled many, but the Oxford lexicographers, and Mr. Green, Dr. Merry, and Dr. Blaydes, all take the right view.

133. εἶναι] *Start them.* This first εἶναι is the cry of the impatient spectators to the σαλπιγκτής, whose duty it was to start the runners by a trumpet blast. That the trumpet was used in historic times for this purpose is admitted even in the Gloss. Victor, which merely suggests the use of the dropped torch πρὸ τοῦ εὑρεθῆναι παρὰ Τυρσηνοῖς τὴν σάλπιγγα. As the σάλπιγξ was in common use in Homer's time, it was doubtless invented long before the institution of the Athenian races.

134. ἐγκεφάλου θρίω δύο] Θρῖον, properly a *fig-leaf* (θρῖον, τὸ τῆς συκῆς φύλλον, Pollux, i, segm. 237), gave its name to a dainty much affected by the ancient Greeks; a sort of rissole composed of suet, milk, honey, eggs, fresh cheese, and wheat flour wrapped up in a fig-leaf and cooked in a rich broth. Some-

HER. Observe the torch-race started, and when all
The multitude is shouting *Let them go,*
Let yourself go. DIO. Go! whither? HER. To the ground.
DIO. O that would break my brain's two envelopes.
I'll not try that. HER. Which *will* you try? DIO. The way
You went yourself. HER. A parlous voyage that,
For first you'll come to an enormous lake

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times roasted brains were added, and sometimes the rissole consisted of nothing but brains. *ἡ δὲ σκευασία*, says the Scholiast, *ἐστὶ στέαρ, μέλι, ᾠὰ, σεμίδαλις. εἰώθασι δὲ καὶ τὸν ἐγκέφαλον ὀπτὰν κατειλήσαντες τοῖς τῆς συκῆς φύλλοις, ἢ μετὰ τῆς ἄλλης τοῦ θρίου κατασκευῆς, ἢ καὶ μόνον.* Pollux, vi, segm. 57, gives a fuller recipe. *τὸ δὲ θρῖον ὧδε ἐσκεύαζον. στέαρ ὕειον ἐφθὸν λαβὼν, μετὰ γάλακτος ἐμίγνυ χόνδρῳ παχεῖ. συμφυράσας δ' αὐτὰ χλωρῷ τυρῷ, καὶ λεκίθοις ᾠῶν, καὶ ἐγκεφάλοις, περιβαλὼν συκῆς φύλλῳ, εὐώδει ζωμῷ ὀρνιθείῳ ἢ ἐριφείῳ ἐνῆψεν· ἔπειτα ἐξαίρων, ἀφῄρει τὸ φύλλον, καὶ ἐνέβαλλεν εἰς ἀγγεῖον μέλιτος ζέοντος. καὶ τὸ μὲν ὄνομα τῷ ἐδέσματι προσέθηκε τὸ φύλλον.* A somewhat similar, though a very much simpler, dish is still in use in the Levant. Mr. Curzon, in his "Visits to Monasteries in the Levant," gives the following recipe for "Dolma of Vine-leaves": "Put the vine-leaves in boiling water for a moment; put a small quantity of mincemeat and rice into each, and wrap it up in the leaf; stew them in broth." The expression in the text is, of course, due to the fact that brains were a common ingredient of a *θρῖον*; but Dionysus is applying the term *θρίον* to the two lobes of his own brain. *ὁ ἐγκέφαλος ἔστι διπλόος· τὸ δὲ μέσον αὐτοῦ διαιρέει μῆνιγξ λεπτή.*—Hippocrates de Morbo Sacro. *ὁ ἐγκέφαλος διττὸς, μαλακώτερος μὲν ὁ πρόσθιος, σκληρότερος δὲ ὁ λοιπὸς, ὃν ἐγκεφαλίδα* (cerebellum) *καλοῦσιν οἱ ἀνατομικοί.*—Galen de usu partium corporis humani. And he adds that the entire brain is surrounded by two membranes. Modern science recognizes a third lobe, and a third membrane; but the difference is rather verbal than real.

137. *λίμνην*] This is the Acherusian lake, which was deemed, says Lucian, the first stage in the passage to the realms below; a lake which it was impossible to cross without the aid of the ferryman; too deep to ford; too wide to swim; nay, even the ghosts of dead birds could not fly across it (De Luctu 3). Compare Aesch. Ag. 1125; Eur. Alcestis 444; Herc. Fur. 770. On the present aspect of the famous Epirote lake and river, see Bp. Wordsworth's Greece, p. 254. The Acheron falls from the mountains of Suli through a deep and rocky gorge, expands into a turbid and eddying stream, and then winds quietly through a flat and marshy plain (in which it forms the Acherusian lake and unites itself with the Cocytus) into the Ionian Sea.

ἄβυσσον. ΔΙ. εἶτα πῶς περαιωθήσομαι;
ΗΡ. ἐν πλοιαρίῳ τυννουτῳί σ' ἀνὴρ γέρων
ναύτης διάξει δύ' ὀβολὼ μισθὸν λαβών. 140
ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τὼ δύ' ὀβολώ.
πῶς ἠλθέτην κἀκεῖσε; ΗΡ. Θησεὺς ἤγαγεν.
μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία
δεινότατα. ΔΙ. μή μ' ἔκπληττε μηδὲ δειμάτου·
οὐ γάρ μ' ἀποτρέψεις. ΗΡ. εἶτα βόρβορον πολὺν 145

139. τυννουτῳί] Συνάγων τοὺς δακτύλους φησὶν, ἀντὶ τοῦ μικρῷ. φοβεῖ δὲ αὐτὸν ἐπίτηδες σμικρύνων τὸ πλοῖον.—Scholiast. Cf. Clouds 878. The smallness of Charon's boat and the consequent danger to the passengers are the theme of Lucian's Tenth Dialogue of the Dead, a prose dialogue which has been so happily transmuted into English verse by the late Mrs. Benjamin Wood that I may perhaps be allowed to quote the opening stanzas. The interlocutors are Charon and his passengers.

CHA. You see how 'tis with us: the skiff is small
And leaky: a slight matter would capsize us;
I cannot say 'tis safe to take you all
Thus heavy laden. PASS. What would you advise us,
Charon, that safely we be ferried o'er?
CHA. Leave your superfluous luggage on the shore,

And naked, each of you, my wherry enter:
E'en thus you'll almost fill it to the brim:
Your goods, I fear, might cause some misadventure,
Chiefly to such of you as cannot swim.
Stand by the ladder, Hermes, and attend
That all undress, ere they the boat ascend.

So the rich man must lay aside his riches; and the despot his pride and his kingly crown; and the philosopher his arrogance and hypocrisy, and even his beard; and the other passengers the various incumbrances, physical or mental, with which the satirist thinks fit to endow them.

140. δύ' ὀβολώ] All other writers concur in stating the fare to be a single obol; but the suggestion that these δύ' ὀβολὼ are either the fare for the two, or the price of a return ticket for Dionysus (see the note on 130 supra), is, even if consistent with the language used here, absolutely untenable in the face of line 270 infra. Why then did Aristophanes, departing from the universal tradition, fix the fare at two obols? I think that the reason is plain. It

Of fathomless depth. DIO. And how am I to cross?
HER. An ancient mariner will row you over
In a wee boat, *so* big. The fare's two obols.
DIO. Fie! The power two obols have, the whole world through!
How came they thither? HER. Theseus took them down.
And next you'll see great snakes and savage monsters
In tens of thousands. DIO. You needn't try to scare me,
I'm going to go. HER. Then weltering seas of filth

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was to give Dionysus the opportunity of alluding to the δύ' ὀβολὼ, which every individual of the many thousands before him had that morning paid for a seat in the Dionysian theatre. I see no reason for restricting the allusion, as Boeckh seems to do in his admirable discussion of Athenian doles (Public Economy, bk. ii, chaps. 13 and 15), to the διωβελία or dole of two obols, which, under the name of θεωρικὸν, the State supplied for the entrance money of the poorer citizens, and which we now know from Aristotle's Polity of Athens, chap. 28, was first introduced by Cleophon, and therefore not long before the production of this play. The δύ' ὀβολὼ had equal power, whether they came out of the Public Treasury or out of the proper purse of the spectator. The Scholiast and others dream about the δικαστικὸν, which was three obols, or the ἐκκλησιαστικὸν, which was not yet in existence, though, even had these been existing doles of two obols each, they would in the present connexion have been οὐδὲν πρὸς Διόνυσον.

142. Θησεὺς ἦγαγεν] How comes this Attic coinage to be current in the world below? As his friend Theseus was the only Athenian who had ever been down there alive, Heracles can only suppose that he took some obols with him, and introduced them there.

145. βόρβορον πολύν] This notion, apparently derived from Orphic sources, was widely prevalent in the ancient world. Spanheim refers to Plato's Phaedo, chap. 13, where Socrates says that οἱ τὰς τελετὰς ἡμῖν καταστήσαντες (cf. infra 1032) have taught ὅτι ὃς ἂν ἀμύητος καὶ ἀτέλεστος εἰς Ἅιδου ἀφίκηται, ἐν βορβόρῳ κείσεται. This dooms all the uninitiated, whether bad or good, to the same punishment; but as Diogenes the Cynic said (Diog. Laert. bk. vi, segm. 39, to which Fritzsche refers), γέλοιον εἰ Ἀγησίλαος μὲν καὶ Ἐπαμεινώνδας ἐν τῷ βορβόρῳ διάξουσιν, εὐτελεῖς δέ τινες μεμυημένοι ἐν ταῖς Μακάρων νήσοις ἔσονται. Aristophanes, it will be observed, avoids this absurdity by confining this punishment to criminals. And others did the same: "Esse inferos Zenon Stoicus docuit," says Lactantius, Divine Institutes, vii. 7, "et sedes piorum ab impiis esse discretas; et illos quidem quietas et delectabiles incolere regiones, hos vero luere poenas in tenebrosis locis atque *in coeni vŏraginibus horrendis*."

καὶ σκῶρ ἀείνων· ἐν δὲ τούτῳ κειμένους,
εἴ που ξένον τις ἠδίκησε πώποτε,
ἢ παῖδα κινῶν τἀργύριον ὑφείλετο,
ἢ μητέρ' ἠλοίησεν, ἢ πατρὸς γνάθον
ἐπάταξεν, ἢ 'πίορκον ὅρκον ὤμοσεν,
ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.
ΔΙ. νὴ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοισι κεἰ
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.
ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,
ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε,
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.
ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμνημένοι,

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148. τἀργύριον ὑφείλετο] Τἀργύριον means "the promised pay." Cf. Plutus 153, 4.

149. μητέρ' ἠλοίησεν] That is to say, was a μητραλοίας, *a mother-beater*, not, as often translated, *a matricide*. So a son who πατρὸς γνάθον ἐπάταξεν is termed a πατραλοίας, infra 274. And see the case of the Πατραλοίας in the Birds. So in the first speech of Lysias against Theomnestus, § 8, to be a πατραλοίαν or μητραλοίαν is described as the equivalent of τὴν τεκοῦσαν ἢ τὸν φύσαντα τύπτειν. Here the Scholiast explains ἠλοίησεν by ἔτυψεν.

151. Μορσίμου] The situation is perhaps becoming too strained, and is therefore relieved by a little comic satire about this contemptible tragedian, who has already been ridiculed in the Knights and the Peace. The man who copies out, with intent to perpetuate, a speech from one of his tragedies, is to share, in the world below, the doom of the vilest criminals. Few, apparently, would have been affected by this sentence, since not one line from any tragedy of Morsimus has, so far as I know, been preserved.

153. πυρρίχην Κινησίου] It may be that Dionysus does not altogether approve of this renewed incursion of Heracles into the domain of literary criticism: at all events he immediately caps his denunciation by another. The πυρρίχη was a dance in which youths, clad in complete armour, and moving to the strains of martial music, mimicked the operations of regular warfare, advancing and retreating, stooping down and springing up, and making as though they were discharging or avoiding darts, arrows, or other missiles. Plato, Laws, vii. 815 a; Hesychius s. v. πυρρίχας. A musical accompaniment to this dance had been composed by Cinesias, the

And ever-rippling dung: and plunged therein,
Whoso has wronged the stranger here on earth,
Or robbed his boylove of the promised pay,
Or swinged his mother, or profanely smitten
His father's cheek, or sworn an oath forsworn,
Or copied out a speech of Morsimus.

DIO. There too, perdie, should *he* be plunged, whoe'er
Has danced the sword-dance of Cinesias.

HER. And next the breath of flutes will float around you,
And glorious sunshine, such as ours, you'll see,
And myrtle groves, and happy bands who clap
Their hands in triumph, men and women too.

DIO. And who are they? HER. The happy mystic bands,

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worthless κυκλιοδιδάσκαλος, who is one of the *dramatis personae* in the Birds. Κινησίας, διθυραμβοποιὸς ὃς ἐποίησε πυρρίχην.—Scholiast, Suidas. ὁ Κινησίας, says Plutarch in his treatise, *Whether the Athenians were more glorious in arms or in arts*, chap. 5, ἀργαλέος ἔοικε ποιητὴς γεγονέναι διθυράμβων· καὶ αὐτὸς μὲν ἤγετο καὶ ἀκλεὴς γέγονε, σκωπτόμενος δὲ καὶ χλευαζόμενος ὑπὸ τῶν κωμῳδοποιῶν, οὐκ εὐτυχοῦς δόξης μετέσχηκε. He was a favourite subject for Aristophanic satire, and there are two other allusions to him in the present play, 366 and 1437.

155. φῶς κάλλιστον] "The commentators and translators," says Mr. Mitchell, "usually quote in illustration Pindar, Thren. Fragm. 1, τοῖσι (i. e. τοῖς μεμνημένοις) λάμπει μὲν μένος ἀελίου τὰν ἐνθάδε νύκτα κάτω, and Virg. Aen. vi. 640, 'Largior hic campos aether et lumine vestit Purpureo.'" And see 454 infra. The light in which the souls of the righteous will live is comparable even to the brilliancy of the Athenian atmosphere; for that is the meaning of ὥσπερ ἐνθάδε. The Athenians are described by Euripides as ἀεὶ διὰ λαμπροτάτου Βαίνοντες ἁβρῶς αἰθέρος, *always delicately moving through most radiant air* (Medea 829): see Bp. Wordsworth's Athens and Attica, chap. ix.

157. ἀνδρῶν γυναικῶν] These two words are often placed in juxtaposition without any copula. Kuster refers to Soph. Antig. 1079, where Teiresias says to Creon that there will speedily arise ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα, and to Lycophron, Cassandra 683, where Cassandra describes the same Teiresias as ἀνδρῶν γυναικῶν εἰδότα ξυνουσίας: to which I may add from Longus, Pastorals, iv. 24, ὄχλος ἠθροίσθη περὶ τὰς θύρας ἀνδρῶν γυναικῶν. These μεμυημένοι, we shall find, will form the Chorus of the play.

ΞΑ. νὴ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον.
ΗΡ. οἵ σοι φράσουσ' ἀπαξάπανθ' ὧν ἂν δέῃ.
οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
καὶ χαῖρε πόλλ', ὦδελφέ. ΔΙ. νὴ Δία καὶ σύ γε
ὑγίαινε. σὺ δὲ τὰ στρώματ' αὖθις λάμβανε.
ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνυ.
ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.
ΔΙ. ἐὰν δὲ μὴ εὕρω; ΞΑ. τότ' ἔμ' ἄγειν. ΔΙ. καλῶς λέγεις.
καὶ γάρ τινες ἐκφέρουσι τουτονὶ νεκρόν,
οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·
ἄνθρωπε, βούλει σκευάριʼ εἰς Ἅιδου φέρειν;
ΝΕ. πόσʼ ἄττα; ΔΙ. ταυτί. ΝΕ. δύο δραχμὰς μισθὸν τελεῖς;

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159. ὄνος ἄγων μυστήρια] Whether by ἄγων μυστήρια we understand, with the older commentators, *carrying the mystic properties* (ἄγων being used in the same sense as ἄγειν ten lines below), or, with Fritzsche and subsequent editors, *celebrating the mysteries*, makes no difference in the sense, since the only way in which the donkey "celebrated the mysteries" was by "carrying the mystic properties." The words ὄνος ἄγων μυστήρια either then were, or subsequently became, a common proverb, used of persons who underwent great toil and straits for the benefit or delectation, not of themselves, but of others; ἐπὶ τῶν ἑτέροις κακοπαθούντων καὶ παρεχόντων εὐφροσύνην· διὰ τὸ τῷ καιρῷ τῶν μεγάλων μυστηρίων ἐξ ἄστεος Ἐλευσίναδε τοὺς ὄνους κομίζειν αὐτοῖς τὰ ἐπιτήδεια, Photius s.v. The proverb is very generally recognized by grammarians and paroemiographers. The Scholiast here says τοῖς μυστηρίοις ἐξ ἄστεως εἰς Ἐλευσῖνα διὰ τῶν ὄνων φέρουσι τὰ εἰς τὴν χρείαν· ὅθεν ἡ παροιμία.

160. οὐ καθέξω] Ἅμα τῷ λόγῳ ῥίπτει τὰ σκεύη, ἵνα ὕστερον φαίνηται γελοιότερος, κελευόμενος ἆραι τὰ σκεύη.—Scholiast.

164, 5. χαῖρε . . . ὑγίαινε] Χαῖρε was a salutation appropriate to all circumstances: ὑγίαινε, as a rule, was confined to leave takings. Lucian's little apology *Pro lapsu inter salutandum* relates to a slip of the tongue of which he had himself been guilty, in giving ὑγίαινε as a morning greeting, and which he treats as a very serious breach of good manners, ἴδιόν τε καὶ ἠρυθρίων, καὶ παντοῖος ἦν ὑπ' ἀπορίας, whilst the bystanders, he adds, must have thought him mad or drunk.

XAN. And I'm the donkey in the mystery show.
But I'll not stand it, not one instant longer.
HER. Who'll tell you everything you want to know.
You'll find them dwelling close beside the road
You are going to travel, just at Pluto's gate.
And fare thee well, my brother. DIO. And to you
Good cheer. (*To Xan.*) Now sirrah, pick you up the traps.
XAN. Before I've put them down? DIO. And quickly too.
XAN. No, prithee, no: but hire a body, one
They're carrying out, on purpose for the trip.
DIO. If I can't find one? XAN. Then I'll take them. DIO. Good.
And see! they are carrying out a body now.
Hallo! you there, you deadman, are you willing
To carry down our little traps to Hades?
CORPSE. What are they? DIO. These. CORP. Two drachmas for the job?

And Hephaestion, he says a little further on, nearly died of shame, when he inadvertently gave the like morning greeting to Alexander the Great. Mr. Mitchell thinks that there is a little latent irony in the use of the two salutations here: Heracles wishing Dionysus joy in face of the perils he is about to encounter; and Dionysus wishing his gigantic brother more health and strength of mind as well as of body. Heracles now re-enters his house, and Dionysus prepares to continue his journey.

168. *ἐπὶ τοῦτο*] *For the purpose.* For what purpose is not quite clear, but probably the Scholiast's explanation is right, *ἐπὶ τὸ ἀπελθεῖν εἰς τὸν Ἅιδην.* With *τότ' ἦμ' ἄγειν* in the following line we must understand *λέγω* or some such word.

170. *ἐκφέρουσι*] At this moment a corpse, wrapped in its grave-clothes, and lying on a bier, is being carried across the stage. Dionysus approaches the bier and holds a short colloquy with its occupant. He wants the corpse to carry down to Hades their few bits of luggage, using the diminutive, *σκευάρια*, with the view, as Mr. Mitchell observes, of cheapening the service and driving a better bargain. The corpse demands two drachmas (12 obols) for the job: Dionysus offers a drachma and a half; but the corpse will have no chaffering, and goes on its way unheeding. The colloquy is not of much importance, but those who witnessed the performance of this play at Oxford (February, 1892) will remember how extremely effective it was upon the stage.

ΔΙ. μὰ Δί', ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.
ΔΙ. ἀνάμεινον, ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι.
ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγου.
ΔΙ. λάβ' ἐννέ' ὀβολούς. ΝΕ. ἀναβιῴην νυν πάλιν.
ΞΑ. ὡς σεμνὸς ὁ κατάρατος· οὐκ οἰμώξεται;
ἐγὼ βαδιοῦμαι. ΔΙ. χρηστὸς εἶ καὶ γεννάδας.
χωρῶμεν ἐπὶ τὸ πλοῖον. ΧΑ. ὠὸπ, παραβαλοῦ.
ΞΑ. τουτὶ τί ἔστι; ΔΙ. τοῦτο; λίμνη νὴ Δία
αὕτη 'στὶν ἣν ἔφραζε, καὶ πλοῖόν γ' ὁρῶ.
ΞΑ. νὴ τὸν Ποσειδῶ, κἄστι γ' ὁ Χάρων οὐτοσί.
ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.
ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων;

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174. *ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ*] Are these words addressed to the bearers, bidding them proceed on their journey, or to Dionysus and Xanthias, bidding them stand out of the way? The Scholiast gives both interpretations, first explaining *ὑπάγετε* by *ἀναχωρεῖτε*, and subsequently saying *τὸ δὲ ὑπάγετε ὑμεῖς τῆς ὁδοῦ ὁ νεκρός φησι πρὸς τοὺς νεκροφόρους*. Opinions have differed widely on this point, but on the whole it seems to me more probable that *ὑπάγειν*, with the genitive *τῆς ὁδοῦ*, means to *withdraw, retire, from the way*, like *ὑποχωρεῖν* and other compounds of *ὑπό*; and that the command therefore is directed to the travellers, and not to the bearers of the bier.

177. *ἀναβιῴην*] As a living man would clinch an asseveration by such words as *μηκέτι ζῴην, μή νυν ζῴην* (Knights 833, Clouds 1255, Lysistrata 531), "May I DIE if I do!" so, conversely, the dead man emphasizes his strong determination by the ejaculation, "May I LIVE AGAIN if I do!" The corpse is now carried off the stage, and as it is presumably bound for Charon's ferry some have distributed the triple greeting to Charon, seven lines below, between three speakers, giving the first *χαῖρ' ὦ Χάρων* to Dionysus, the second to Xanthias, and the third to the corpse. But this is not the way of the ancient comedy. The corpse comes in for a purpose, and when that purpose is fulfilled, goes out again, and nobody is concerned with it further. And indeed the actor who represented the corpse here, is representing Charon there.

178. *ὡς σεμνὸς ὁ κατάρατος*] So in Plutus 275, *ὡς σεμνὸς οὐπίτριπτος*. The translation, of course, is Hamlet's description of the grave-digger.

179. *γεννάδας*] *Γεννάδας εἶ* and *γενναῖος εἶ* are common methods of commending the sentiments of a preceding speaker. See for example, Thesm. 220, Lucian's

DIO. Nay, that's too much. CORP. Out of the pathway, you!
DIO. Beshrew thee, stop: may-be we'll strike a bargain.
CORP. Pay me two drachmas, or it's no use talking.
DIO. One and a half. CORP. I'd liefer live again!
XAN. How absolute the knave is! He be hanged!
I'll go myself. DIO. You're the right sort, my man.
Now to the ferry. CHARON. Yoh, up! lay her to.
XAN. Whatever's that? DIO. Why, that's the lake, by Zeus,
Whereof he spake, and yon's the ferry-boat.
XAN. Poseidon, yes, and that old fellow's Charon.
DIO. Charon! O welcome, Charon! welcome, Charon.
CHAR. Who's for the Rest from every pain and ill?

Dialogues of the Dead, x. 13, and cf. infra 640.

180. χωρῶμεν ἐπὶ τὸ πλοῖον] They cannot yet see the ferry-boat, but they know, for Heracles has told them, that the ferry is close at hand. And now Charon is heard behind the scenes, singing out, ὠὸπ, παραβαλοῦ, *Yoho! Push her to!* that is to say, *Lay her alongside the landing-place, for the passengers to embark* (or *disembark*, 269 infra). And in another moment the scene is changed; a landscape, representing the Acherusian Lake, being unrolled from the revolving pillar, περίακτος, on one side of the stage till it reaches the revolving pillar on the other, so as to cover the entire background: whilst Charon with his ferry-boat is visible in front. It is this sudden change which makes Dionysus exclaim τουτὶ τί ἔστι; Charon is, of course, alone. In calling out παραβαλοῦ he is merely employing the ordinary language of a ferryman, such as the Athenians were hearing in their harbours the whole day long.

184. χαῖρ' ὦ Χάρων κ.τ.λ.] This line, as we learn from the Scholiast, is taken bodily from the Aethon, a satyric play of the tragedian Achaeus, who was, indeed, famous for his satyric dramas (Diog. Laert. bk. ii, segm. 133, Vita Menedemi). He put these words into the mouths of his riotous Satyrs as they came tumbling into the ferry-boat, much to Charon's indignation. The Satyrs were, of course, playing with the similarity of sound between χαῖρε and Χάρων.

185. τίς κ.τ.λ.] Charon makes no response, at least in words, but goes on with the ordinary business of a ferryman, calling out the various destinations for which he is ready to receive passengers. He, himself, will take them across the lake: after which they must reach their destinations as best they can. He will take passengers bound for (1) the Resting-place from cares and

τίς εἰς τὸ Λήθης πεδίον, ἢ 'ς ὄνου πόκας,
ἢ 'ς Κερβερίους, ἢ 'ς κόρακας, ἢ 'πὶ Ταίναρον;
ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε. ΔΙ. ποῖ σχήσειν δοκεῖς;
ἐς κόρακας ὄντως; ΧΑ. ναὶ μὰ Δία, σοῦ γ' εἵνεκα.
ἔμβαινε δή. ΔΙ. παῖ, δεῦρο. ΧΑ. δοῦλον οὐκ ἄγω,
εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.
ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμιῶν.
ΧΑ. οὔκουν περιθρέξει δῆτα τὴν λίμνην κύκλῳ;
ΞΑ. ποῦ δῆτ' ἀναμενῶ; ΧΑ. παρὰ τὸν Αὐαίνου λίθον,
ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; ΞΑ. πάνυ μανθάνω.
οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιών;
ΧΑ. κάθιζ' ἐπὶ κώπην. εἴ τις ἔτι πλεῖ, σπευδέτω.
οὗτος, τί ποιεῖς; ΔΙ. ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ
ἵζω 'πὶ κώπην, οὕπερ ἐκέλευές με σύ;

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troubles; cf. Acharnians 757; (2) the plain through which Lethe, the water of Oblivion, flows; (3) the Donkey-shearings, the equivalent of Nothingness; (4) the Cerberians, a name which, the Scholiast remarks, is formed from Cerberus in imitation of the "Cimmerians," who, according to Homer (Od. xi. 14), dwelt near one entrance to Hades. Another entrance was at (5) Taenarum, *χθόνιον Ἅιδα στόμα*, Pindar, Pyth. iv. 44, whilst (6) *ἐς κόρακας* is to be taken in the sense in which it is used infra 607, and constantly in Aristophanes, of absolute ruin.

189. *σοῦ γ' εἵνεκα*] This may be intended, as the Scholiast supposes, to imitate a ferryman's politeness, *Certainly, sir, to oblige you*, *παρόσον οὕτως οἱ ναῦται εἰώθασι λέγειν, χαριζόμενοι τῷ ἐπιβάτῃ*. But it is also a jest at the expense of Dionysus, implying that his manifest destiny is to feed the *κόρακας*.

191. *τὴν περὶ τῶν κρεῶν*] *Κρεῶν, τουτέστι σωμάτων*, say the Scholiasts, and though they give other interpretations, this is no doubt the true one. Aristophanes is transferring the language of the law-courts to the circumstances of the naval engagement. A litigant, contending for the rights of a freeborn citizen, was said *περὶ τοῦ σώματος ἀγωνίσασθαι* (Lysias against Pancleon 16); and Aristophanes, speaking of slaves, calls the battle of Arginusae *τὴν* (*μάχην* or *ναυμαχίαν*) *περὶ τῶν σωμάτων*, because the slaves, who took part in the struggle, were in like manner contending for the rights of freeborn citizens. This passage, and the former explanations of it, are more fully discussed in the Introduction.

192. *οὐ γὰρ ἀλλ'*] See the note on 58 supra. The word *ὀφθαλμιῶν* is probably an allusion to some coward's excuse

Who's for the Lethe's plain? the Donkey-shearings?
Who's for Cerberia? Taenarum? or the Ravens?

DIO. I. CHAR. Hurry in. DIO. But where are you going really?
In truth to the Ravens? CHAR. Aye, for your behoof.
Step in. DIO. (*To Xan.*) Now, lad. CHAR. A slave? I take no slave,
Unless he has fought for his bodyrights at sea.

XAN. I couldn't go. I'd got the eye-disease.

CHAR. Then fetch a circuit round about the lake.

XAN. Where must I wait? CHAR. Beside the Withering stone,
Hard by the Rest. DIO. You understand? XAN. Too well.
O, what ill omen crost me as I started!

CHAR. (*To Dio.*) Sit to the oar. (*Calling.*) Who else for the boat? Be quick.
(*To Dio.*) Hi! what are you doing? DIO. What am I doing? Sitting
On to the oar. You told me to, yourself.

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for evading military service, which the audience would understand, but of which we know nothing.

194. *παρὰ τὸν Αὐαίνου λίθον*] *By the stone of Withering*, a fit name for the first resting-place (*ἀναπαύλαις*, see supra 113), in the kingdom of the Dead. Fritzsche refers to Eustathius (on Iliad xi. 723), *ἡ νέκρωσις ἀλίβαντας ποιεῖ καὶ αὐαίνει, ἐξ οὗ καὶ ὁ παρὰ τῷ Κωμικῷ Αὐαίνου λίθος ἐν Ἅιδου πέπλασται, εἰπόντος που* (infra 1089) *καὶ τὸν πάνυ γελῶντα ἀπαφανανθῆναι γελῶντα, ὅ περ ὁ ποιητὴς γέλῳ ἐκθανεῖν λέγει.* The Scholiast here says, *φασὶ δὲ Αὐαίνου λίθον τινὰ λέγεσθαι Ἀθήνησι*, a statement which Fritzsche accepts, comparing, amongst other examples, the Σεληνοῦ λίθος at Athens, Pausanias, Attica, xxiii. 6. But it seems far more probable that the "stone of Havaenus" is a mere comic coinage in imitation of the "stone of Silenus" and the like. Another suggestion of the Scholiast, viz. that *αὐαίνου* is to be considered both as the genitive case of Havaenus and also as the imperative of *αὐαίνομαι*, meaning *παρὰ τὸν λίθον αὐαίνου καὶ ξηραίνου*, though adopted by Bergler, Brunck and Mitchell, is rightly rejected by Fritzsche and later editors.

196. *τῷ ξυνέτυχον*] *Ἀντὶ τοῦ, τίνι οἰωνῷ συνέτυχον ἐκ τῆς οἰκίας ἰών*;—Scholiast. Many things there were, which, crossing the path of a traveller, were considered *ἐνόδια σύμβολα*, portending ill-luck to his journey. It will be sufficient to refer to Theophrastus, Charact. xvi, *De superstitione*; Lucian's Pseudologista 17; and the opening stanzas of Horace, Odes, iii. 27.

197. *κάθιζ' ἐπὶ κώπην*] Charon means "Sit *to* your oar." Dionysus takes him to mean "Sit *on* your oar," and promptly does so. The Greek words admit of either interpretation.

ΧΑ. οὔκουν καθεδεῖ δῆτ' ἐνθαδὶ, γάστρων; ΔΙ. ἰδού.
ΧΑ. οὔκουν προβαλεῖ τὼ χεῖρε κἀκτενεῖς; ΔΙ. ἰδού.
ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς
ἐλᾷς προθύμως; ΔΙ. κᾆτα πῶς δυνήσομαι,
ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος
ὤν, εἶτ' ἐλαύνειν; ΧΑ. ῥᾷστ'· ἀκούσει γὰρ μέλη
κάλλιστ', ἐπειδὰν ἐμβάλῃς ἅπαξ. ΔΙ. τίνων;
ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε δή.
ΧΑ. ὠὸπ ὂπ ὠὸπ ὄπ.
ΒΑ. βρεκεκεκὲξ κοὰξ κοὰξ,
βρεκεκεκὲξ κοὰξ κοάξ.

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200. *γάστρων*] Εἰσάγουσι γὰρ τὸν Διόνυσον προγάστορα καὶ οἰδαλέον ἀπὸ τῆς ἀργίας καὶ οἰνοφλυγίας.—Scholiast. *ἀντιβὰς*, two lines below, means "Planting your feet against the stretcher."

204. *ἀσαλαμίνιος*] For the people of Salamis were constantly ferrying over from their island to the Athenian harbours. Cf. Lys. 59, 60; Eccl. 39. There is no room for the allusion, which the Scholiast suggests, to the Salaminian trireme or to the battle of Salamis.

205. *ἀκούσει*] You will *hear* the Frogs, he says, but he nowhere says, You will *see* them. And it seems quite certain that the Frogs were not visible to the audience, and that the Frog-songs were sung by musicians behind the scenes, no doubt by the singers who subsequently become the mystic Chorus of the play. *οὐχ ὁρῶνται ἐν τῷ θεάτρῳ οἱ βάτραχοι, οὐδὲ ὁ χορὸς, ἀλλ' ἔσωθεν μιμοῦνται τοὺς βατράχους.*—Scholiast. And even as regards the actors, it seems probable that as they approach the invisible world, they are partially shrouded from the audience by some veil or other obscuring medium.

206. *ἐμβάλῃς*] *So soon as you dip your oars in.* Mr. Mitchell and others, referring to Od. x. 129, would render it "So soon as you grasp, put hand to, the oar." But the Frogs would know nothing of the matter until the oar-blade struck the water. And the real meaning is made very clear by Knights 601, 2, *τὰς κώπας λαβόντες . . . ἐμβαλόντες*. First they grasp the oars, then they *ἐμβάλλουσι*, dip them in the water.

207. *βατράχων κύκνων*] *Swan-frogs.* One or other of the substantives does duty for an adjective. Mr. Mitchell compares such collocations as *ἀνὴρ ναύτης*, supra 139; *ἀνὴρ ποιητὴς*, infra 1008. But the cases are not quite parallel, and Bothe's suggestion *βατραχοκύκνων* may very possibly be right.

209. *βρεκεκεκὲξ κοὰξ κοάξ*] We now come to the remarkable little episode which, though it contains barely sixty lines, and is totally unconnected with the general plot, yet gives its name to

CHAR. Now sit you there, you little Potgut. DIO. So?
CHAR. Now stretch your arms full length before you. DIO. So?
CHAR. Come, don't keep fooling; plant your feet, and now
Pull with a will. DIO. Why, how am *I* to pull?
I'm not an oarsman, seaman, Salaminian.
I can't! CHAR. You can. Just dip your oar in once,
You'll hear the loveliest timing songs. DIO. What from?
CHAR. Frog-swans, most wonderful. DIO. Then give the word.
CHAR. Heave ahoy! heave ahoy!
FROGS. Brekekekex, ko-ax, ko-ax,
Brekekekex, ko-ax, ko-ax!

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the entirety of this great play. We shall hear the ghosts of the dead frogs singing in the Acherusian Lake the tunes which, when alive, they had sung in the Marshland of Athens. And although nothing can be more unlike the croaking of our English frogs than their refrain βρεκεκεκὲξ, κοὰξ, κοὰξ, yet all observers agree that it is an exact imitation of the voices of their brethren in Greece and the countries of the Levant. "The common frogs of Greece have a note totally different from that of the frogs of the northern climates, and there cannot be a more perfect imitation of it than the 'Brekekekex, koax, koax' of Aristophanes."—Dodwell, ii. 45. Speaking of his visit to Thasos, Mr. Tozer observes, "In the stagnant water the frogs were singing 'Brekekekex, koax, koax' as clearly as in the days of Aristophanes, the two notes being quite distinct from one another."—Islands of the Aegean, p. 309. Mr. Macgregor, in "The Rob Roy on the Jordan," chap. ix, remarks that "the croak of a frog has been one of the best means of informing the modern world of the manner in which the ancient Greeks pronounced their beautiful language.... The frogs of the nineteenth century have probably been faithful to the pronunciation of their race in former times; and, as we listen in the still night to their curious music, it is exactly as if one set of them, perhaps the tenors, the gentlemen of the choir, kept singing 'Brekekekex,' whilst the softer wooing of the ladies is uttered always as 'Koax, koax, koax.' The din made by millions of these songsters, in a marsh many miles extended, is astounding.... Sometimes they all stop as if by command, and after a few moments of silence the catch-note of some flippant flirt just whispers once, and immediately the whole Babel resumes its universal roar." Their songs in Aristophanes have something of the grace and airiness, the detachment from human interest, which are so conspicuous in the choruses of the Birds. But we cannot wonder that

λιμναῖα κρηνῶν τέκνα,
ξύναυλον ὕμνων βοὰν
φθεγξώμεθ', εὔγηρυν ἐμὰν ἀοιδάν,
κοὰξ κοὰξ,
ἣν ἀμφὶ Νυσήιον
Διὸς Διώνυσον ἐν
Λίμναις ἰαχήσαμεν,
ἡνίχ' ὁ κραιπαλόκωμος
τοῖς ἱεροῖσι Χύτροισι
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.
βρεκεκεκὲξ κοὰξ κοάξ.

ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι
τὸν ὄρρον, ὦ κοὰξ κοάξ.

ΒΑ. βρεκεκεκὲξ κοὰξ κοάξ.

ΔΙ. ὑμῖν δ' ἴσως οὐδὲν μέλει.

Dionysus, having to row in time with their notes, is well-nigh done to death by the rapidity and persistence of their utterances.

215. Νυσήιον] "It is impossible," as Dr. Merry observes, "to localize Nysa, for wherever the worship of Dionysus was in vogue, a Mount Nysa was sure to be found, whether in Greece, Asia Minor, Aethiopia, or India." The name Νύσα really arose from the latter half of the name Διόνυσος, and in the words Νυσήιον Διὸς Διόνυσον we have, in immediate juxtaposition, the name of the God and the fancied derivation of each part of that name. Neither here, nor in the reiterated invocations of Iacchus with which the Mystics enter, nor in the quotation from Euripides, infra 1211, does the stage Dionysus recognize any allusion to himself.

216. ἐν Λίμναις] The district called Λίμναι, *Marsh-land*, was adjacent to the Acropolis (Thuc. ii. 15), and close to the Theatre (Pausanias, Attica, xx. 2). It contained τὸ ἀρχαιότατον ἱερὸν τοῦ Διονύσου in Athens (Or. *in Neaeram.* 76), where, Thucydides tells us, τὰ ἀρχαιότερα Διονύσια τῇ δωδεκάτῃ ποιεῖται ἐν μηνὶ Ἀνθεστηριῶνι. This was the festival of the Χόες, which antiquarians traced back to the arrival at Athens of Orestes to stand his trial for matricide. The King of Athens, whom some call Demophoon and others Pandion, wishing to show the visitor due respect, but unwilling that, while yet unacquitted, he should enter the Athenian Temples, or share the wine-cup with Athenian citizens, ordered a separate χόα οἴνου ἑκάστῳ παρατεθῆναι, τῷ πρώτῳ ἐκπιόντι εἰπὼν ἆθλον δοθήσεσθαι πλακοῦντα. παρήγγειλέ τε καὶ

We children of the fountain and the lake
Let us wake
Our full choir-shout, as the flutes are ringing out,
Our symphony of clear-voiced song.
The song we used to love in the Marshland up above,
In praise of Dionysus to produce,
Of Nysaean Dionysus, son of Zeus,
When the revel-tipsy throng, all crapulous and gay,
To our precinct reeled along on the holy Pitcher day.
Brekekekex, ko-ax, ko-ax.

DIO. O, dear! O, dear! now I declare
I've got a bump upon my rump,

FR. Brekekekex, ko-ax, ko-ax.

DIO. But you, perchance, don't care.

τοῦ πότου παυσαμένους, τοὺς μὲν στεφάνους οἷς ἐστεφάνωντο πρὸς τὰ ἱερὰ μὴ τιθέναι, διὰ τὸ ὁμωροφίους γενέσθαι τῷ Ὀρέστῃ· περὶ δὲ τὸν χόα τὸν ἑαυτοῦ ἕκαστον περιθεῖναι, καὶ τῇ ἱερείᾳ ἀποφέρειν τοὺς στεφάνους πρὸς τὸ ἐν Λίμναις τέμενος. καὶ ἔκτοτε τὴν ἑορτὴν κληθῆναι Χόας.—Athenaeus, x. 49. See Iph. in Taur. 949-60; Suidas, s.v. Χόες. This was the origin of the drinking-competition, of which we hear so much in the later scenes of the Acharnians, and the procession with the wine-pitchers and the garlands is the revel of which the Frogs are here singing. It would seem from Athenaeus that it took place on the Χόες or *Pitcher-Day*, whereas the Frogs talk of its occurring on the Χύτροι or *Pot-Day*. But in truth these Anthesterian Dionysia seem to have been originally a one-day festival only (Thuc. ubi supra), called from its principal event, the Χόες; the Πιθοιγία, the Χόες, and the Χύτροι, being merely three functions taking place on the same day, ἐν μιᾷ ἡμέρᾳ ἄγονται οἱ Χύτροι καὶ οἱ Χόες.—Suidas, s.v. Χύτροι; Schol. at Ach. 1076. Afterwards they were expanded into three days; the Πιθοιγία or *Broaching of the casks* being celebrated on the eleventh of Anthesterion (Plutarch, Conviv. Problems, iii. 7); the Χόες on the twelfth (Harpocration and Suidas, s.v.); and the Χύτροι on the thirteenth (Philochorus, cited by Harpocration and Suidas, s.v.). When the festival was instituted the Λίμναι were doubtless real marshes, a fit recreation-ground for the φιλῳδὸν γένος.

219. κατ' ἐμὸν τέμενος] The Frogs rather pertly claim as their own precinct what was really the precinct of Dionysus.

ΒΑ. βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοάξ·
οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοάξ.
ΒΑ. εἰκότως γ', ὦ πολλὰ πράττων· ἐμὲ γὰρ ἔστερξαν εὔλυροί τε Μοῦσαι
καὶ κεροβάτας Πὰν, ὁ καλαμόφθογγα παίζων·
προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,
ἕνεκα δόνακος, ὃν ὑπολύριον
ἔνυδρον ἐν λίμναις τρέφω.
βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω,
χὠ πρωκτὸς ἰδίει πάλαι,

228. ὦ πολλὰ πράττων] Dionysus, with the πολυπραγμοσύνη of an Athenian (and in Aristophanes almost everybody has the characteristics of an Athenian) must needs be criticizing what he does not understand. It is quite *natural* that the Frogs should keep up a constant chorus of music, for, on the strength of the reeds amongst which they dwell, they claim the special favour and friendship of the gods who require the reed for their musical instruments, the Muses and Apollo and Pan. Pan's syrinx was merely a row of reeds, fastened together with thread and beeswax; σύριγξ ἐστὶ συνθήκη καλάμων λίνῳ καὶ κηρῷ συνδεθείσα.—Pollux, iv. 69. "Pan primus calamos cera conjungere plures Instituit."—Virg. Ecl. ii. 33. ὁ κηροδέτας κάλαμος οὐρείου Πανός.—Iph. in Taur. 1126. Cf. Plato's 14th Epigram in the Anthology. Nor was the reed less useful in the lyre, the favourite instrument of Apollo and the Muses. For though Aristophanes avails himself of the variety of names to call the Muses εὔλυροι and Apollo ὁ φορμικτὰς, yet undoubtedly the lyre and the φόρμιγξ, and for the matter of that the κίθαρις also, were originally the same instrument (Gevaert, La Musique de l'Antiquité, ii. 249), and the reed was used for what the French call the *chevalet*, and we the *bridge*, the part which keeps the strings from coming into contact with the body of the instrument. See the note on ὑπολύριον, infra 233. The invention of the lyre is described in the Homeric Hymn to Hermes 41–51. Hermes chanced to find a tortoise-shell, and having scooped out its occupant, he cut some reeds, δόνακας καλάμοιο, by measure, μέτροισι, and drilled them through the shell. Then he wrapped the shell in a piece of bull's hide and inserted two side-pieces, πήχεις, with a cross-piece, ζυγὸν, at the top from one side-piece to the other. Finally he stretched seven strings of sheep-gut from the ζυγὸν to the shell. In this case it would seem that seven pieces

FR. Brekekekex, ko-ax, ko-ax.
DIO. Hang you, and your ko-axing too!
There's nothing but ko-ax with you.
FR That is right, Mr. Busybody, right!
For the Muses of the lyre love us well;
And hornfoot Pan who plays on the pipe his jocund lays;
And Apollo, Harper bright, in our Chorus takes delight;
For the strong reed's sake which I grow within my lake
To be girdled in his lyre's deep shell.
Brekekekex, ko-ax, ko-ax.
DIO. My hands are blistered very sore;
My stern below is sweltering so,

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of reed must have been driven through the shell, each supporting a string. The *ἕνεκα δόνακος* below, though in terms applicable only to Apollo and the Muses, refers, in truth, to all the divinities mentioned. From the manifold use of the reed in musical instruments, it is called by Apuleius, in the tale of Cupid and Psyche, *Musicae suavis nutricula*.

230. *κεροβάτας*] Three interpretations of this word are mentioned by the Scholiast, (1) horned, (2) horn-footed, (3) haunting the mountain peaks. All three characteristics are recognized at the very outset of the Homeric Hymn (xviii) to Pan, whom the poet describes as *αἰγιπόδην, δικέρωτα,*

ὃς πάντα λόφον νιφόεντα λέλογχεν,
καὶ κορυφὰς ὀρέων καὶ πετρήεντα κέλευθα (2–7; cf. 10, 11).

And see the passage from Euripides quoted in the preceding note. Here *κεροβάτας* doubtless means *horn-footed*, since horns on the head can hardly be worked into a compound with *βαίνω*; and the Frogs would know nothing of Pan on the mountain peaks. With *καλαμόφθογγα* we must understand *παίγματα*, or some such word.

233. *ὑπολύριον*] *Ὅτι κάλαμος πάλαι ἀντὶ τοῦ κέρατος ὑπετίθετο τῇ λύρᾳ.*—Scholiast. That is, as the bridge; see note on 228 supra. Precisely the same explanation is given, as Kuster observes, by Hesychius, s.v. *δόνακα ὑπολύριον*; Etym. Magn., s.v. *δόνακες*; Pollux, iv. segm. 62, and Eustathius on Iliad xviii. 576.

236. *φλυκταίνας*] *Τὰ τῶν χειρῶν ἐπαναστήματα ἀπὸ τοῦ κωπηλατεῖν. λείπει δὲ ἐν ταῖς χερσίν.*—Scholiast. Cf. Wasps 1119. The *βρεκεκεκὲξ κοὰξ κοὰξ* which concludes this little speech is intended to take the place of the *παπαπαπαὰξ* of Clouds 391.

κᾆτ' αὐτίκ' ἐγκύψας ἐρεῖ
βρεκεκεκὲξ κοὰξ κοάξ.
ἀλλ', ὦ φιλῳδὸν γένος,
παύσασθε. ΒΑ. μᾶλλον μὲν οὖν
φθεγξόμεσθ', εἰ δή ποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ἠλάμεσθα διὰ κυπείρου
καὶ φλέω, χαίροντες ᾠδῆς
πολυκολύμβοισιν μέλεσσιν,
ἢ Διὸς φεύγοντες ὄμβρον
ἔνυδρον ἐν βυθῷ χορείαν
αἰόλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν.
ΒΑ. καὶ ΔΙ. βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ. τουτὶ παρ' ὑμῶν λαμβάνω.
ΒΑ. δεινά τἄρα πεισόμεσθα.
ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων
εἰ διαρραγήσομαι.
ΒΑ. καὶ ΔΙ. βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ. οἰμώζετ'· οὐ γάρ μοι μέλει.
ΒΑ. ἀλλὰ μὴν κεκραξόμεσθά γ'
ὁπόσον ἡ φάρυγξ ἂν ἡμῶν
χανδάνῃ δι' ἡμέρας
ΒΑ. καὶ ΔΙ. βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ. τούτῳ γὰρ οὐ νικήσετε.

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241. μᾶλλον μὲν οὖν] Far from acceding to the weary oarsman's request for peace, the Frogs announce their intention of singing their very best and loudest. κύπειρος is the Latin *cyperos*, the English *galingale*, a plant common in lakes and marshes. The root is aromatic, and was formerly much used for medicinal purposes. φλέως seems to be our *water-flag*.

251. τουτί] The βρεκεκεκὲξ κοὰξ κοάξ. This, says Dionysus, I take or borrow from you; τὸ λέγειν βρεκεκεκὲξ παρ' ὑμῶν ἔμαθον.—Scholiast. In the preceding line, he has for the first time chimed in, and shouted the refrain in competition with the Frogs.

'Twill soon, I know, upturn and roar
Brekekekex, ko-ax, ko-ax.
O tuneful race, O pray give o'er,
O sing no more. FR. Ah, no! ah, no!
Loud and louder our chant must flow.
Sing if ever ye sang of yore,
When in sunny and glorious days
Through the rushes and marsh-flags springing
On we swept, in the joy of singing
Myriad-diving roundelays.
Or when fleeing the storm, we went
Down to the depths, and our choral song
Wildly raised to a loud and long
Bubble-bursting accompaniment.

FR. and DIO. Brekekekex, ko-ax, ko-ax.

DIO. This timing song I take from you.

FR. That's a dreadful thing to do.

DIO. Much more dreadful, if I row
Till I burst myself, I trow.

FR. and DIO. Brekekekex, ko-ax, ko-ax.

DIO. Go, hang yourselves; for what care I?

FR. All the same we'll shout and cry,
Stretching all our throats with song,
Shouting, crying, all day long,

FR. and DIO. Brekekekex, ko-ax, ko-ax.

DIO. In this you'll never, never win.

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255. *εἰ διαρραγήσομαι*] Dionysus must either row slower or burst. The time, which their song gives, requires a quicker stroke than he can keep up. Therefore he must stop their song, and this he hopes to do by out-shouting them in their own refrain.

262. *τούτῳ*] Τῷ λέγειν *βρεκεκεκέξ*.—Scholiast. The contest between them is which can most effectively sing the words *βρεκεκεκὲξ κοὰξ κοάξ*. In lines 250, 256, and 261, Dionysus and the Frogs exercise their musical powers simultaneously, but in 267 Dionysus has it all his own way. The contest is a purely vocal one, and the notion

ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.
ΔΙ. οὐδὲ μὴν ὑμεῖς γ' ἐμέ.
οὐδέποτε· κεκράξομαι γὰρ,
κἄν με δέῃ δι' ἡμέρας,
ἕως ἂν ὑμῶν ἐπικρατήσω τοῦ κοὰξ,
βρεκεκεκὲξ κοὰξ κοάξ.
ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοάξ.
ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.
ἔκβαιν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ τώβολώ.
ὁ Ξανθίας. ποῦ Ξανθίας; ἢ Ξανθίας;
ΞΑ. ἰαῦ. ΔΙ. βάδιζε δεῦρο. ΞΑ. χαῖρ', ὦ δέσποτα.
ΔΙ. τί ἐστι τἀνταυθί; ΞΑ. σκότος καὶ βόρβορος.
ΔΙ. κατεῖδες οὖν που τοὺς πατραλοίας αὐτόθι
καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν; ΞΑ. σὺ δ' οὔ;
ΔΙ. νὴ τὸν Ποσειδῶ 'γωγε, καὶ νυνί γ' ὁρῶ.
ἄγε δὴ, τί δρῶμεν; ΞΑ. προϊέναι βέλτιστα νῷν,
ὡς οὗτος ὁ τόπος ἐστὶν οὗ τὰ θηρία
τὰ δεῖν' ἔφασκ' ἐκεῖνος. ΔΙ. ὡς οἰμώξεται.
ἠλαζονεύεθ', ἵνα φοβηθείην ἐγὼ,
εἰδὼς με μάχιμον ὄντα, φιλοτιμούμενος.

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that Dionysus is striking at the Frogs with his oar, a notion first broached by Frere and Mitchell in their translations (Mr. Mitchell translates this episode in an Appendix to his edition), and afterwards gravely advocated by Fritzsche, is contrary to the whole spirit of the scene.

268. ἔμελλον κ.τ.λ.] To the last βρεκεκεκὲξ κοὰξ κοὰξ the Frogs make no response. They have given up the contest.

269. παραβαλοῦ τῷ κωπίῳ] Bring her to with the oar, *remo navem ad littus appelle*, as Kuster translates it. Cf. supra 180, Knights 762.

270. ἀπόδος τὸν ναῦλον] *Pay your fare.* Lucian doubtless had his eye on this passage in his twenty-second Dialogue of the Dead, where Charon has just ferried over Menippus, the Cynic, who is everywhere in Lucian the type of the honest and penniless philosopher. Charon wants his fare:

CHARON. ἀπόδος, ὦ κατάρατε, τὰ πορθμία.
MENIPPUS. βόα, εἰ τοῦτό σοι ἥδιον, ὦ Χάρων.
CHARON. ἀπόδος, φημὶ, ἀνθ' ὧν σε διεπορθμευσάμην·

FR. This you shall not beat us in.
DIO. No, nor ye prevail o'er me.
Never! never! I'll my song
Shout, if need be, all day long,
Until I've learned to master your ko-ax.
Brekekekex, ko-ax, ko-ax.
I thought I'd put a stop to your ko-ax.
CHAR. Stop! Easy! Take the oar and push her to.
Now pay your fare and go. DIO. Here 'tis: two obols.
Xanthias! where's Xanthias? Is it Xanthias there?
XAN. Hoi, hoi! DIO. Come hither. XAN. Glad to meet you, master.
DIO. What have you there? XAN. Nothing but filth and darkness.
DIO. But tell me, did you see the parricides
And perjured folk he mentioned? XAN. Didn't you?
DIO. Poseidon, yes. Why look! (*Pointing to the audience*) I see them now.
What's the next step? XAN. We'd best be moving on.
This is the spot where Heracles declared
Those savage monsters dwell. DIO. O hang the fellow.
That's all his bluff: he thought to scare me off,
The jealous dog, knowing my plucky ways.

MENIPPUS. οὐκ ἂν λάβοις παρὰ τοῦ μὴ ἔχοντος.
CHARON. ἔστι δέ τις ὀβολὸν μὴ ἔχων;
MENIPPUS. εἰ μὲν καὶ ἄλλος τις, οὐκ οἶδα· ἐγὼ δὲ οὐκ ἔχω. And so on.

271. ἦ Ξανθίας;] *Is that you, Xanthias?* They have now crossed the water, and are in Hades itself, and it is so dark that Dionysus cannot be sure who the approaching figure is.

276. νυνί γ' ὁρῶ] He looks at the audience, who always relished a joke at their own expense.

281. μάχιμον] The abject little coward wishes it to be understood that Heracles was alarmed lest Dionysus, if he went below, should perform such prodigies of valour as would throw the labours of Heracles into the shade, and therefore tried to choke him off the expedition by exaggerating the difficulties in the way. But as Bergler says, "res ipsa mox indicabit quam sit μάχιμος." The following line, the Scholiast tells us, is borrowed from the Philoctetes of Euripides,

οὐδὲν γὰρ οὕτω γαῦρον ὡς ἀνὴρ ἔφυ.

οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὡς Ἡρακλῆς.
ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι,
λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.
ΞΑ. νὴ τὸν Δία. καὶ μὴν αἰσθάνομαι ψόφου τινός. 285
ΔΙ. ποῦ πρῶ 'στιν; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ' ἴθι.
ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἴθι.
ΞΑ. καὶ μὴν ὁρῶ νὴ τὸν Δία θηρίον μέγα.
ΔΙ. ποῖόν τι; ΞΑ. δεινόν· παντοδαπὸν γοῦν γίγνεται·
τότε μέν γε βοῦς, νυνὶ δ' ὀρεύς, τότε δ' αὖ γυνὴ 290
ὡραιοτάτη τις. ΔΙ. ποῦ 'στι; φέρ' ἐπ' αὐτὴν ἴω.
ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.
ΔΙ. Ἔμπουσα τοίνυν ἐστί. ΞΑ. πυρὶ γοῦν λάμπεται
ἅπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει;
ΞΑ. νὴ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον, 295
σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἂν τραποίμην; ΞΑ. ποῖ δ' ἐγώ;
ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης.

Musgrave, and subsequent collectors of Euripidean fragments, combine this line with others found in Aristotle, Stobaeus, etc., and make the whole passage part of the prologue, supposed to be spoken by Odysseus.

285. *νὴ τὸν Δία*] Xanthias assents to the eulogy which his master passes on his own prowess, but of course only ironically; and immediately proceeds to put it to the test. It is difficult to say whether, in the scene which follows, we are to understand Xanthias as really seeing what he describes, or merely pretending to do so, for the purpose of frightening his master.

293. *Ἔμπουσα*] Empusa, who is mentioned again in Eccl. 1056, was a frightful hobgoblin, specially noted for its incessant changes of shape. In his scurrilous attack on the parentage of Aeschines, Demosthenes declares that his rival's mother was nicknamed Empusa, *ἐκ τοῦ πάντα ποιεῖν καὶ πάσχειν καὶ γίγνεσθαι δηλονότι ταύτης τῆς ἐπωνυμίας τυχοῦσα.*—De Corona 130. Lucian (de Saltatione 19), speaking of an Egyptian dancer *πρὸς πάντα σχηματίζεσθαι καὶ μεταβάλλεσθαι δυνάμενον*, remarks *εἰκάζειν δὲ χρὴ καὶ τὴν Ἔμπουσαν, τὴν ἐς μυρίας μορφὰς μεταβαλλομένην, τοιαύτην τινὰ ἄνθρωπον ὑπὸ τοῦ μύθου παραδεδόσθαι.* The Scholiast here defines Empusa as a *φάντασμα δαιμονιῶδες ὑπὸ Ἑκάτης ἐπιπεμπόμενον.*

294. *ἅπαν τὸ πρόσωπον*] *Sane igni coruscat tota facie.*—Bergler, Brunck. "She is ablaze with fire all over her face."

297. *ἱερεῦ*] *Παρὰ ταῖς θέαις προεδρίᾳ ἐτετίμητο ὁ ἱερεὺς τοῦ Διονύσου.*—Scholiast.

There's no such swaggerer lives as Heracles.
Why, I'd like nothing better than to achieve
Some bold adventure, worthy of our trip.

XAN. I know you would. Hallo! I hear a noise.

DIO. Where? what? XAN. Behind us, there. DIO. Get you behind.

XAN. No, it's in front. DIO. Get you in front directly.

XAN. And now I see the most ferocious monster.

DIO. O, what's it like? XAN. Like everything by turns.
Now it's a bull: now it's a mule: and now
The loveliest girl. DIO. O, where? I'll go and meet her.

XAN. It's ceased to be a girl: it's a dog now.

DIO. It is Empusa! XAN. Well, its face is all
Ablaze with fire. DIO. Has it a copper leg?

XAN. A copper leg? yes, one; and one of cow dung.

DIO. O, whither shall I flee? XAN. O, whither I?

DIO. My priest, protect me, and we'll sup together.

In these dramatic contests, which were part of the religious festival of the Dionysia, the priest of Dionysus was, so to say, the Chairman who presided over the proceedings. He sat in a conspicuous seat or throne in the centre of the front row (the semicircle which half surrounded the orchestra), with thirty-three honoured guests on each side. The very throne on which, in later days, he sat has been unearthed during the excavations recently made in the Athenian Theatre, and still bears the legible inscription, Ἱερεὺς Διονύσου Ἐλευθερέως. The Temple of Διόνυσος Ἐλευθερεὺς (which must be distinguished from the ἀρχαιότατον ἱερὸν mentioned in note on 216 supra), was situated within the circumference of the Theatre (Pausanias, Attica xx. 2), and derived its name from the fact that the wooden statue it contained had been brought from the border town of Eleutherae under Mount Cithaeron (Id. xxxviii. 8). Its foundations are believed to have been recently discovered, apparently at the back of the stage. See Mr. Haigh's Attic Theatre, iii. 4 and vii. 3. In the latter chapter is given an admirable illustration of the priest's marble throne. It is to this exalted personage that Dionysus appeals from the stage, trusting that he will not permit the God, whom he serves, to perish in this ignominious manner. The Chorus have not yet entered the orchestra, so that nothing intervenes between the actor and the priest. If Dionysus survives, he will come and join his priest in the potations to which they are both ad-

ΞΑ. ἀπολούμεθ', ὦναξ Ἡράκλεις. ΔΙ. οὐ μὴ καλεῖς μ',
ὦνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοὔνομα.
ΞΑ. Διόνυσε τοίνυν. ΔΙ. τοῦτό γ' ἔθ' ἧττον θατέρου.
ΞΑ. ἴθ' ᾗπερ ἔρχει. δεῦρο δεῦρ', ὦ δέσποτα.
ΔΙ. τί δ' ἔστι; ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,
ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν·
ἐκ κυμάτων γὰρ αὖθις αὖ γαλῆν ὁρῶ.
ἤμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νὴ τὸν Δία.
ΔΙ. καὖθις κατόμοσον. ΞΑ. νὴ Δί'. ΔΙ. ὄμοσον. ΞΑ. νὴ Δία.
οἴμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἰδών·
ὀδὶ δὲ δείσας ὑπερεπυρρίασέ μου.
ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι;

---

dicted, and at which the priest could have no more welcome guest than the God of Wine.

304. γαλῆν ὁρῶ] In the still-extant Orestes of Euripides, the hero recovering from a paroxysm of frenzy, says ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὁρῶ (279), *After the storm I see afresh fine weather.* Hegelochus, who acted the part, when reciting the line made a slight involuntary pause (ἐπιλείψαντος τοῦ πνεύματος, *spiritu deficiente*), after γαλήν', so rounding it off into a complete word, as if the poet had written γαλῆν ὁρῶ, *I see a cat.* A similar pause after the first syllable of *a-fresh* in the English line would change it into *After the storm I see a fresh fine wether.* That the mishap of Hegelochus became a favourite jest amongst the Athenian wits, we learn from the Scholiasts here and on the Orestes. Thus, in an unnamed Comedy of Strattis, one of the speakers seems to have declaimed the line after the fashion of Hegelochus, whereupon the other calls out excitedly ποῖ ποῖ γαλῆν; ὦ πρὸς θεῶν, ποῖ ποῖ γαλῆν; on which the first explains that the word he used was γαλήνα, and the second replies γαλήν'; ἐγὼ δ' ᾤμην σε λέγειν, γαλῆν ὁρῶ, for so I think we should read the passage. Thus again, Sannyrion, in his Danae, representing Zeus as anxious to get into the tower through a little chink, makes him say, "Into what shall I change myself, to creep through the chink unobserved? Shall I change myself into a γαλῆ? But then Hegelochus would betray me, calling out with all his might ἐκ κυμάτων γὰρ αὖθις αὖ γαλῆν ὁρῶ."

307. ὠχρίασ' αὐτὴν ἰδών] All editors give this line to Dionysus, forgetting that he had never seen the spectral figure: though even had he done so, he would have been the last person to admit his own cowardice. The following line

XAN. King Heracles, we're done for. DIO. O, forbear,
Good fellow, call me anything but that.
XAN. Well then, Dionysus. DIO. O, that's worse again.
XAN. (*To the Spectre.*) Aye, go thy way. O master, here, come here.
DIO. O, what's up now? XAN. Take courage; all's serene.
And, like Hegelochus, we now may say
"Out of the storm there comes a new fine wether."
Empusa's gone. DIO. Swear it. XAN. By Zeus she is.
DIO. Swear it again. XAN. By Zeus. DIO. Again. XAN. By Zeus.
O dear, O dear, how pale I grew to see her,
But *he*, from fright has yellowed me all over.
DIO. Ah me, whence fall these evils on my head?
Who is the god to blame for my destruction?

---

is usually translated, and the interpretation seems to be as old as Heliodorus (Aethiopics, iii. 5), *But he* (the priest), *out of fear, blushed for me*; on which I take the liberty of remarking (1) that ὁδὶ would naturally refer to the speaker's companion on the stage rather than to one of the spectators; see Wasps 78 and the note there; (2) that a blush is ἐρυθρὸν, a totally different colour to πυρρὸν; (3) that it is mere nonsense to say that a man, *out of fear*, blushed for another (see Lucian's Anacharsis 33); and (4) that if we look to the manner in which Aristophanes elsewhere connects the colour πυρρὸν with the effect of δέος, we cannot doubt that the real meaning is *At ille* (Dionysus) *prae timore in me cacavit.* Cf. Eccl. 1061 πυρρὸν ὄψει μ' αὐτίκα Ὑπὸ τοῦ δέους. Id. 329, 330; Knights 900, where again some absurdly translate πυρρὸς, *blushing*. It is, in my opinion, to the state of his garments, which Xanthias has only just discovered, that the ejaculation οἴμοι τάλας, at the commencement of the speech, is intended to apply. I see that Van Leeuwen, in his edition published many years after this note was written, takes the true view of the word ὑπερεπυρρίασε, and quotes Bakhuyzen as doing the same: but as they both leave 307 to Dionysus, read σου at the end of 308 and explain ὁδὶ, Bakhuyzen by ὁ πρωκτὸς, and Van Leeuwen by ὁ κροκωτὸς, they can hardly be said to have done much to elucidate the passage.

310. τίν' αἰτιάσομαι κ.τ.λ.] He asks about himself what, in Medea 1208, Creon asks about his hapless daughter, τίς σ' δδ' ἀτίμως δαιμόνων ἀπώλεσεν; and his mind being full of Euripidean phraseology, and remembering that Αἰθὴρ was one of the poet's new-fangled deities (infra 892), he asks whether Aether is the God to be blamed for his

αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα;

(αὐλεῖ τις ἔνδοθεν.)

ΔΙ. οὗτος. ΞΑ. τί ἔστιν; ΔΙ. οὐ κατήκουσας; ΞΑ. τίνος;
ΔΙ. αὐλῶν πνοῆς. ΞΑ. ἔγωγε, καὶ δᾷδων γέ με
αὔρα τις εἰσέπνευσε μυστικωτάτη.
ΔΙ. ἀλλ' ἠρεμεῖ πτήξαντες ἀκροασώμεθα. 315
ΧΟ. Ἴακχ', ὦ Ἴακχε.
Ἴακχ', ὦ Ἴακχε.
ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμυημένοι
ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῷν.
ᾄδουσι γοῦν τὸν Ἴακχον ὄνπερ Διαγόρας. 320
ΔΙ. κἀμοὶ δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν
βέλτιστόν ἐστιν, ὡς ἂν εἰδῶμεν σαφῶς.

ΧΟ. Ἴακχ', ὦ πολυτίμοις ἐν ἕδραις ἐνθάδε ναίων,
Ἴακχ', ὦ Ἴακχε, 325

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misfortunes, and, naming Αἰθέρα, goes on, irrelevantly, through the rest of line 100 supra. This I think is what the passage means, and not, as the Scholiasts suggest, that Dionysus is speaking of Euripides himself as being, indirectly, the author of his troubles. They explain αἰθέρα κ.τ.λ. by ἀντὶ τοῦ τὸν Εὐριπίδην· αὐτοῦ γὰρ ὁ ἴαμβος. ἢ τὴν ἐπιθυμίαν Εὐριπίδου τοῦ ταῦτα λέγοντος. αὐτὸς γὰρ αἴτιος τοῦ ταῦτα παθεῖν τὸν Διόνυσον. καὶ γὰρ δι' αὐτὸν κατῆλθεν εἰς Ἅιδου. The words which follow in the text, αὐλεῖ τις ἔνδοθεν, are a stage direction, παρεπιγραφή, as the Scholiast observes, σημαίνει γὰρ ὅτι ἔσωθέν τις ηὔλησε μὴ ὁρώμενος τοῖς θεαταῖς.

316. Ἴακχ', ὦ Ἴακχε] We have already heard the Chorus, chanting the songs of the Frogs, but we did not see them. Nor indeed are they yet visible, but they are approaching in their proper character, as the Mystic Chorus of the play. The wayfarers hear a shout, and recognize τὸν μυστικὸν Ἴακχον; just as Demaratus of Sparta and Dicaeus the Athenian heard and recognized it during the Persian invasion, and knew that the invisible powers of Eleusis were moving forth to do battle at Salamis against the enemies of Hellas, Hdt. viii. 65. Though Iacchus, the associate of Demeter and Persephone, was originally quite distinct from the Theban Dionysus, yet their attributes were in some respects so similar, that the process of identification had commenced long before the exhibition of the Frogs. See the Choral

Air, Zeus's chamber, or the Foot of Time?

(*A flute is played behind the scenes.*)

DIO. Hist! XAN. What's the matter? DIO. Didn't you hear it? XAN. What?

DIO. The breath of flutes. XAN. Aye, and a whiff of torches
Breathed o'er me too; a very mystic whiff.

DIO. Then crouch we down, and mark what's going on.

CHORUS. (*In the distance.*) O Iacchus!
O Iacchus! O Iacchus!

XAN. I have it, master: 'tis those blessed Mystics,
Of whom he told us, sporting hereabouts.
They sing the Iacchus which Diagoras made.

DIO. I think so too: we had better both keep quiet
And so find out exactly what it is.

(*The calling forth of Iacchus.*)

CHOR. O Iacchus! power excelling, here in stately temples dwelling,
O Iacchus! O Iacchus!

Ode (1083–1120) in the Antigone of Sophocles, which preceded the present play by more than thirty years. But in this play there is no identification: and probably it would have seemed irreverent even to suggest that the Dionysus, here put upon the stage, bore any resemblance to the sacred and mystical Iacchus.

320. Διαγόρας] Μελῶν ποιητὴς ἄθεος, says the Scholiast, identifying the lyric poet, of whose poems only four lines remain (Bergk's Poetae Lyrici Graeci), with the notorious Diagoras of Melos; but this identification is not universally accepted. The lyric poet seems to have composed a processional melody for the use of the initiated. Apollodorus, the Scholiast tells us, preferred to read δι' ἀγορᾶς, which was also the original reading of the Venetian MS., though afterwards corrected. This would make the line mean τὸν Ἴακχον, ὃν ᾄδουσιν ἐξ ἄστεως διὰ τῆς ἀγορᾶς ἐξιόντες εἰς Ἐλευσῖνα.—Scholiast. But even if the procession passed through the agora, which seems more than doubtful, and had a special hymn for that section of their journey, which is not very probable, it is clear that it is not passing through the agora now. The initiated are now gathering and singing before the Temple of Demeter, calling upon Iacchus to come forth and lead them out, and until he appears the procession will not start. See the next note.

323. Ἴακχ', ὁ πολυτίμοις κ.τ.λ.] The Chorus now make their appearance,

ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,
ὁσίους ἐς θιασώτας,
πολύκαρπον μὲν τινάσσων
περὶ σῷ κρατὶ βρύοντα
στέφανον μύρτων· θρασεῖ δ' ἐγκατακρούων
ποδὶ τὴν ἀκόλαστον
φιλοπαίγμονα τιμήν,
χαρίτων πλεῖστον ἔχουσαν μέρος, ἁγνὴν, ὁσίοις
ἅμα μύσταισι χορείαν.

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clothed in their robes of initiation, and carrying lighted torches, real or pretended, in their hands. The strophe which forms their Parodos or entrance song is a little Ionic *a minore* system, not *καθαρὸν*, in the language of metrical writers, but *ἐπίμικτον*, admitting amongst the regular Ionics (⏑⏑––) an occasional bacchic (⏑––), caric (–⏑––), anapaest and cretic. The second line, Ἴακχ', ὦ Ἴακχε, may be regarded as an ejaculation *extra metrum*. For the next 137 lines the Chorus are represented as rehearsing in the world below the early stages, as much, no doubt, as the general populace of Athens would see, of that great annual procession from the Cerameicus to Eleusis (*ἀπὸ τοῦ Κεραμεικοῦ εἰς Ἐλευσῖνα*, Scholiast on 395 and 399), in which they themselves, when alive, had been accustomed to participate. It took place in September, *εἰκάδι Βοηδρομιῶνος τὸν Ἴακχον ἐξ ἄστεος Ἐλευσῖνάδε πέμπουσιν.* —Plutarch, Phocion 28. The Chorus must be supposed to have mustered in the great building provided for the marshalling of these and similar processions, and they are now calling Iacchus to come from the adjoining Temple of the Eleusinian deities, and be their divine companion on the long twelve miles journey. That building and that temple were just within the Peiraeic gate, and in, or close to the boundary of, the Inner Cerameicus. *Εἰσελθόντων δὲ εἰς τὴν πόλιν* (from Peiraeus) *οἰκοδόμημα ἐς παρασκευὴν ἐστι τῶν πομπῶν ἃς πέμπουσι, τὰς μὲν ἀνὰ πᾶν ἔτος, τὰς δὲ καὶ χρόνου διαλείποντος· καὶ πλησίον ναός ἐστι Δήμητρος· ἀγάλματα δὲ αὐτή τε καὶ ἡ παῖς, καὶ δᾷδα ἔχων Ἴακχος· γέγραπται δὲ ἐπὶ τῷ τοίχῳ γράμμασιν Ἀττικοῖς ἔργα εἶναι Πραξιτέλους.*—Pausanias, Attica, ii. 4. It was this torch-bearing Iacchus whom they escorted from the splendid temple where he dwelt at Athens (*πολυτίμοις ἐν ἕδραις ἐνθάδε ναίων*) along the Sacred Way to the sanctuary at Eleusis. The statue was garlanded with wreaths of myrtle, as indeed were Demeter and the officials of the Mysteries (Schol. on Oed. Col. 715); and as was the whole procession of the Initiated, *μυρσίνῳ στεφάνῳ ἐστεφανοῦντο οἱ μεμυημένοι*, Schol. on 330. The statue is brought out (see note on 340), all evil-doers are warned off, and

Come to tread this verdant level,
Come to dance in mystic revel,
Come whilst round thy forehead hurtles
Many a wreath of fruitful myrtles,
Come with wild and saucy paces
Mingling in our joyous dance,
Pure and holy, which embraces all the charms of all the Graces,
When the mystic choirs advance.

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then the procession commences, the Chorus singing hymns to each of the Eleusinian deities in turn, Persephone, Demeter, Iacchus, as they pass through the Cerameicus, and out by the Eleusinian gate to the bridge over the Cephisus, where a little chaffing (*γεφυρισμὸς*) takes place, and whence they disappear from our sight on their way to the flower-enamelled Thriasian plain. It must, of course, be remembered that all these phases of the procession are shown only by the dances and gestures of the Chorus in the orchestra.

326. *τόνδ' ἀνὰ λειμῶνα χορεύσων*] The *λειμών*, mentioned here and 344 infra, is the open sward in front of the Athenian Temple, and must not be confounded with the *λειμῶνας* mentioned below, 374 and 449, which denote the Thriasian plain. Doubtless the procession commenced with a dance; and indeed dances were, throughout the journey, a prominent feature of the religious proceedings. It will be remembered that, since the fortification of Deceleia by the Lacedaemonians, the procession had been compelled to travel by sea, excepting indeed on that one memorable occasion when Alcibiades, restored to Athens and appointed Dictator, *ἁπάντων ἡγεμὼν αὐτοκράτωρ*, led out his army to protect the overland route (Xen. Hell. I. iv. 20, 21), so guarding the Mysteries which himself was accused of profaning, and neutralizing the garrison at Deceleia which he had himself recommended to Sparta. And whilst the procession had to travel by sea, says Plutarch, it was shorn of its accustomed solemnities, *καὶ θυσίαι καὶ χορεῖαι καὶ πολλὰ τῶν δρωμένων καθ' ὁδὸν ἱερῶν ὅταν ἐξελαύνωσι τὸν Ἴακχον ὑπ' ἀνάγκης ἐξελείπετο.* —Alcibiades 34. It will be observed what a prominent part the *χορεῖαι* held, in Plutarch's estimation, in the journey along the Sacred Way.

329. *βρύοντα μύρτων*] *Abounding with berries.* *πολύκαρπον* has much the same meaning, but refers rather to the sort of myrtle employed, as in the expression *μυρρίνας τῶν καρπίμων*, Peace 1154; whilst the present words signify that the actual wreath would be full of berries.

ΞΑ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,
ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.
ΔΙ. οὔκουν ἀτρέμ' ἕξεις, ἤν τι καὶ χορδῆς λάβῃς; 339

ΧΟ. ἐγείρου φλογέας λαμπάδας ἐν χερσὶ τινάσσων, ἀντ.
Ἴακχ', ὦ Ἴακχε,
νυκτέρου τελετῆς φωσφόρος ἀστήρ.
φλέγεται δὴ φλογὶ λειμών·
γόνυ πάλλεται γερόντων· 345
ἀποσείονται δὲ λύπας
χρονίους [ἐτῶν] παλαιούς τ' ἐνιαυτούς,
ἱερᾶς ὑπὸ τιμῆς.
σὺ δὲ λαμπάδι φέγγων 350
προβάδην ἕξαγ' ἐπ' ἀνθηρὸν ἕλειον δάπεδον
χοροποιόν, μάκαρ, ἧβαν.

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338. χοιρείων κρεῶν] The solemn strain dies away, and the vulgar voice of Xanthias is heard exclaiming, *What a jolly smell of pork!* in allusion to the sacrifice of pigs, which was an important part of the ceremony of initiation. See Acharnians 764; Peace 374, 5. The Scholiast says, χοῖροι τῇ Δήμητρι καὶ τῷ Διονύσῳ ἐθύοντο, ὡς λυμαντικοὶ τῶν θεοῦν δωρημάτων.

340. ἐγείρου] The sacred hymn commences again, but in a different strain. In the Strophe they were invoking Iacchus to come out of his temple and appear to his worshippers. The Antistrophe is the Song of Joy and Welcome with which they greet his appearance. The short pause which enabled the actors to hold their little dialogue has, in imagination, been utilized by bringing out the statue of the god. And now all is song, and dance, and ecstacy. The torch in his hand is magnified into φλογέας λαμπάδας. The night is turned into day by the brightness of their Morning Star. Even age forgets its infirmities and joins, almost involuntarily, in the dance; and all are longing for the procession to start. *Arise, O Iacchus! waving in thine hands the flaming torches, thou Morning Star of our nightly mystic rites. The meadow is ablaze with fire.* (All the mystics are waving their lighted torches.) *Now the knee of old men is leaping for joy; under the influence of the sacred rite they shake off the chronic infirmities of age; they shake off their long and weary years* (cf. Eur. Bacchae 184–190). *But do thou, O blessed one, shedding light with thy torch, lead on with forward step the chorus-forming youth to the flowery marshy plain* (which

XAN. Holy and sacred queen, Demeter's daughter,
O, what a jolly whiff of pork breathed o'er me!
DIO. Hist! and perchance you'll get some tripe yourself.

(*The welcome to Iacchus.*)

CHOR. Come, arise, from sleep awaking, come the fiery torches shaking,
O Iacchus! O Iacchus!
Morning Star that shinest nightly.
Lo, the mead is blazing brightly,
Age forgets its years and sadness,
Agèd knees curvet for gladness,
Lift thy flashing torches o'er us,
Marshal all thy blameless train,
Lead, O lead the way before us; lead the lovely youthful Chorus
To the marshy flowery plain.

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takes them to Eleusis). Throughout Iacchus is addressed as a living present person, waving an actual torch, and not as a mere sculptured statue. At the commencement of the Antistrophe there was apparently an ancient gloss accounting for this outburst of tumultuous joy, by the words ὁ Ἴακχος γὰρ ἥκει, the last two words of which crept from the margin into the text (ἐν χερσὶ γὰρ ἥκει πυρίσσων), confounding both sense and metre, and giving an infinity of trouble before they were finally expelled.

351. ἀνθηρὸν ἕλειον δάπεδον] Though their first dance takes place before the Athenian Temple from which they start, they are ever looking forward to still more joyous and festive dances in an expanse which they call here the "flowery marshy plain"; in 373 infra the "fair-flowering bosoms of the meadows"; and in 448 infra the "flower-like rose-abounding meadows." These are the Thriasian and Eleusinian plains, still brilliant with many-coloured blossoms, and both commonly included under the one name of the Thriasian plain. Mr. Dodwell (Tour through Greece, i. chap. ix) describes the surface of the Thriasian plain as "variegated with the many-coloured anemone forming an expanded tissue of the richest hues." He remarked there "at least twenty different tints of the red, the purple, and the blue," and compares the "meadow enamelled with all the variegated hues of a field of anemones" to "a crowd of Greeks and Turks seen at a distance with their coloured turbans, with the predominant tints of red, blue, yellow, and white." The Eleusinian plain is called ἕλειον, because it was frequently inundated by

εὐφημεῖν χρὴ κἀξίστασθαι τοῖς ἡμετέροισι χοροῖσιν
ὅστις ἄπειρος τοιῶνδε λόγων, ἢ γνώμῃ μὴ καθαρεύει,
ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν,
μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ' ἐτελέσθη,
ἢ βωμολόχοις ἔπεσιν χαίρει, μὴ 'ν καιρῷ τοῦτο ποιοῦσιν,
ἢ στάσιν ἐχθρὰν μὴ καταλύει, μηδ' εὔκολός ἐστι πολίταις,
ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίων ἐπιθυμῶν,
ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδοκεῖται,
ἢ προδίδωσιν φρούριον ἢ ναῦς, ἢ τἀπόρρητ' ἀποπέμπει
ἐξ Αἰγίνης Θωρυκίων ὤν, εἰκοστολόγος κακοδαίμων,

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the Eleusinian (to be distinguished from the Athenian) Cephisus, Demosthenes against Callicles 28. And certain mounds still visible there are supposed to represent the embankments which the Emperor Hadrian raised for the purpose of keeping its water within bounds, Leake, Topography of Athens, ii. 155.

354. *εὐφημεῖν χρή*] Now Iacchus is amongst his worshippers, and the procession is eager to start: but it cannot do so, until it has been purged of all profane and unworthy elements, *ἑκὰς ἑκὰς ἐστέ, βέβηλοι*. This solemn and imposing ceremony took place, we may well believe, at the starting of the procession, as it certainly did at the actual initiation. Nero, says Suetonius (Nero 34), "Eleusiniis sacris, quorum initiatione impii et scelerati voce praeconis submoventur, interesse non ausus est." Here the duties of the *praeco* are of course discharged by the Coryphaeus. *ἐξίστασθαι* seems to have been the word regularly employed on these occasions, infra 370; Iph. in Tauris 1226-9. Aristophanes, however, except at the commencement and the close of the proclamation, drops its connexion with the Mysteries, and makes it the vehicle of his own comic satire. Doubtless each of the prohibitions which follow, even when couched in the most general terms, has its particular application, but we can recognize it only in a very few instances.

357. *Κρατίνου τοῦ ταυροφάγου*] Just as, in the preceding line, the Muses took the place of Demeter and Persephone; so here, instead of warning off all who had not been initiated into *their* holy mysteries, the speaker warns off all who had not been initiated into the rites of Dionysus, the god of dramatic performances. But whether because the deity in that particular character was already on the stage, or because the poet wished to pay a final compliment to an old rival long since deceased, he does not mention Dionysus by name, but makes Cratinus (than whom no more ardent votary of Dionysus, both as the god of the drama and as the god of

(The warning-off of the profane.)

All evil thoughts and profane be still: far hence, far hence from our choirs depart,
Who knows not well what the Mystics tell, or is not holy and pure of heart;
Who ne'er has the noble revelry learned, or danced the dance of the Muses high;
Or shared in the Bacchic rites which old bull-eating Cratinus's words supply;
Who vulgar coarse buffoonery loves, though all untimely the jests they make;
Or lives not easy and kind with all, or kindling faction forbears to slake,
But fans the fire, from a base desire some pitiful gain for himself to reap;
Or takes, in office, his gifts and bribes, while the city is tossed on the stormy deep;
Who fort or fleet to the foe betrays; or, a vile Thorycion, ships away
Forbidden stores from Aegina's shores, to Epidaurus across the Bay

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wine, could easily be found) the representative, and dignifies him with the epithets, of the god. For Sophocles, in the Tyro, as the Scholiast and others inform us, had spoken of Dionysus as *Διονύσου τοῦ ταυροφάγου*. Photius, s. v. *ταυροφάγον*, observes, *τὸν Διόνυσον· Σοφοκλῆς ἐν Τυροῖ· ἀντὶ τοῦ ὅτι τοῖς τὸν διθύραμβον νικήσασι βοῦς ἐδίδοτο, ἢ τὸν ὠμηστήν· ἀφ' οὗ καὶ ἐπὶ τὸν Κρατῖνον μετήγαγε τοὔνομα Ἀριστοφάνης*. It is only as an epithet of the God that it is applied to Cratinus. The words *γλώττης βακχεῖα* must be taken together, *bacchic tongue-rites*.

358. *βωμολόχοις*] Possibly this refers to the tipsy buffoonery which Cleophon had exhibited in the Assembly a short time before the performance of this play, when after their defeat at Arginusae the Lacedaemonians had come to treat for peace, Aristotle's Polity of Athens, 34; buffoonery which might not misbecome the comic stage, but which was altogether out of place (*μὴ 'ν καιρῷ*) on the Athenian bema. The persons who "fan the flames of hateful faction" are the mischievous agitators who stir up strife and party hatreds, and are the chief obstacles to that universal amnesty and reconciliation which Aristophanes had so deeply at heart, and which he will presently advocate in the Epirrhema.

361. *ἄρχων*] *Holding some office of state*: a position which afforded abundant opportunities for peculation. Cf. Wasps 557; Birds 1111. The words *πόλεως χειμαζομένης* are genitives absolute.

363. *Θωρυκίων*] Of this unpatriotic toll-gatherer we know nothing beyond what is mentioned here, namely that he plotted the destruction of the city (cf. infra 381), and to that end supplied the enemy's fleet with oar-pads and pitch and sail-cloth, smuggling these prohibited articles, *ἀπόρρητα*, from Aegina to Epidaurus on the other side of the Saronic Gulf. During the siege of Syracuse the Athenians had imposed upon their subject allies, in lieu of the accustomed tribute, a five per cent. duty on all exports and imports by sea.—

ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς Ἐπίδαυρον,
ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τινὰ πείθει,
ἢ κατατιλᾷ τῶν Ἑκαταίων, κυκλίοισι χοροῖσιν ὑπᾴδων,
ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὢν εἶτ' ἀποτρώγει,
κωμῳδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Διονύσου·
τοισίδ' ἀπαυδῶ καὖθις ἀπαυδῶ καὖθις τὸ τρίτον μάλ' ἀπαυδῶ
ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ἀνεγείρετε μολπὴν
καὶ πανυχίδας τὰς ἡμετέρας, αἳ τῇδε πρέπουσιν ἑορτῇ.

χώρει νῦν πᾶς ἀνδρείως στρ. α'.
εἰς τοὺς εὐανθεῖς κόλπους

Thuc. vii. 28. And no doubt, as Boeckh remarks (Public Economy, iii. 6), this was the εἰκοστὴ which Thorycion collected or farmed. Meier (as quoted in Dr. Holden's Onomasticon Aristophaneum) conjectures that the treasonable act was committed during the rule of the Four Hundred, when the Peloponnesian fleet was stationed at Epidaurus, harrying Aegina, and apparently expecting an invitation to Athens from the more unscrupulous partisans of Sparta there.—Thuc. viii. 92. But if so, it must have been only now detected, for Aristophanes, as the language in 381 infra more distinctly shows, is alluding to something quite fresh in the minds of the audience; there is nothing in the text to imply the presence of an hostile fleet in Epidaurus; and probably the event occurred when the Peloponnesians were refitting their fleet after the battle of Arginusae. The Scholiast defines ἄσκωμα as δερμάτιόν τι, ᾧ ἐν ταῖς τριήρεσι χρῶνται, καθ' ὃ ἡ κώπη βάλλεται.

365. τινὰ πείθει] We do not know to whom this refers. The Scholiast says, Κῦρος γὰρ Λυσάνδρῳ ἔπεμψε χρήματα τότε εἰς πόλεμον, which is perfectly true, Xen. Hell. II. i. 14, but no Athenian was concerned in the transaction.

366. τῶν Ἑκαταίων] Here we light upon a well-known name; Κινησίας τοῦτο πεποίηκε, says the Scholiast; and Aristophanes again alludes to the outrage in Eccl. 330, see supra 153. And as to the Ἑκάταια, little shrines and symbols of Hecate, erected at the house-doors, crossways, and elsewhere, see the note on Wasps 804.

367. τοὺς μισθοὺς τῶν ποιητῶν] These are the money-payments awarded to the three competing comedians. Hesychius defines μισθὸς as τὸ ἔπαθλον τῶν κωμικῶν. He adds ἔμμισθοι δὲ πέντε ἦσαν, but this refers to a later period when five Comedies, and not as now three only, competed for the prize. Argument to the Plutus, Aristotle's Polity of Athens, 56. One only of the competitors gained the prize, but all were ἔμμισθοι. Probably the μισθὸς was given when the play was

Transmitting oarpads and sails and tar, that curst collector of five per cents.;
The knave who tries to procure supplies for the use of the enemy's armaments;
The Cyclian singer who dares befoul the Lady Hecate's wayside shrine;
The public speaker who once lampooned in our Bacchic feasts would, with heart malign,
Keep nibbling away the Comedians' pay;—to these I utter my warning cry,
I charge them once, I charge them twice, I charge them thrice, that they draw not nigh
To the sacred dance of the Mystic choir. But YE, my comrades, awake the song,
The night-long revels of joy and mirth which ever of right to our feast belong.

(*The start of the procession.*)

Advance, true hearts, advance!
On to the gladsome bowers,

---

chosen for competition, and was the same for all the competitors. Its amount is unknown. The Scholiast mentions Archinus and Agyrrhius as the politicians who cut it down, *οὗτοι γὰρ προϊστάμενοι τῆς δημοσίας τραπέζης τὸν μισθὸν τῶν κωμῳδῶν ἐμείωσαν κωμῳδηθέντες*. And the Scholiast on Eccl. 102 says *ὁ Ἀγύρριος τὸν μισθὸν τῶν ποιητῶν συνέτεμε καὶ πρῶτος ἐκκλησιαστικὸν δέδωκεν*. See the note there. Agyrrhius was a mere demagogue: but Archinus would probably be actuated by a genuine desire to economize the expenses of the Public Treasury, *δημοσίας τραπέζης*. He was the faithful friend and adviser of Thrasybulus during the eventful campaign, which commenced with the occupation of Phyle and ended with the famous Amnesty, and much of the credit for the moderation and wisdom, with which that campaign was conducted, is said to have been due to Archinus.—Polity of Athens, 34 and 40, and Mr. Sandys' notes there. The expression *ῥήτωρ ὢν εἶτα* seems to mean that though he was a public speaker, and as such always attacking others, yet when he was himself attacked by the comic poets, he stooped to this mean and unworthy revenge. But there was never any love lost between the comic poets and the demagogues.

371. *παννυχίδας*] *The night-long revels* which, though drawing to a close, are not yet concluded. See the note on 340 supra. *παννυχὶς* is defined by Hesychius as *ἑορτὴ νυκτερινή*.

372. *χώρει νῦν*] Now that all unworthy elements have been purged away, the procession commences its march. The slow and stately pace at which they traverse the Cerameicus, is indicated by this little strophe composed entirely of spondees. They are beginning their journey to the Thriasian Plain, *εἰς τοὺς εὐανθεῖς κόλπους λειμώνων*. See the note on 351 supra. In Birds 1093, *ἀνθηρῶν λειμώνων φύλλων ἐν κόλποις*, the words *φύλλων κόλποις* are to be taken together, "the leafy bosom of the flowery meads."

λειμώνων ἐγκρούων
κἀπισκώπτων
καὶ παίζων καὶ χλευάζων.
ἠρίστηται δ' ἐξαρκούντως.

ἀλλ' ἔμβα χὤπως ἀρεῖς ἀντ. α'.
τὴν Σώτειραν γενναίως
τῇ φωνῇ μολπάζων,
ἣ τὴν χώραν
σώζειν φήσ' ἐς τὰς ὥρας,
κἂν Θωρυκίων μὴ βούληται.

ἄγε νῦν ἑτέραν ὕμνων ἰδέαν τὴν καρποφόρον βασίλειαν,
Δήμητρα θεὰν, ἐπικοσμοῦντες ζαθέοις μολπαῖς κελαδεῖτε.

Δήμητερ, ἀγνῶν ὀργίων στρ. β'.
ἄνασσα, συμπαραστάτει,
καὶ σῶζε τὸν σαυτῆς χορόν·
καί μ' ἀσφαλῶς πανήμερον
παῖσαί τε καὶ χορεῦσαι·
καὶ πολλὰ μὲν γέλοιά μ' εἰ- ἀντ. β'.

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376. ἠρίστηται] Ἄριστον γεγένηται τὸ τῆς τελετῆς.—Scholiast. The term ἄριστον, usually applied to the ordinary forenoon meal, here signifies the meal of which the Mystics partook in the small hours of the night preceding their march to Eleusis.

377. ἀλλ' ἔμβα] As they depart from the city, they sing three hymns in succession, one to each of the Eleusinian deities, Persephone, Demeter, and Iacchus. The hymn to Persephone constitutes the spondaic antistrophe

377–381. She was widely known under the name of Σώτειρα. Spanheim observes that she was so called on coins of Cyzicus, Κόρη Σώτειρα Κυζικηνῶν, and also refers to Pausanias (Laconica 13. 2), Λακεδαιμονίοις δὲ ἀπαντικρὺ τῆς Ὀλυμπίας Ἀφροδίτης ἐστὶ ναὸς Κόρης Σωτείρας; and Kock adds Pausanias (Arcadica 31. 1), τὴν Κόρην δὲ Σώτειραν καλοῦσιν οἱ Ἀρκάδες. The word ἀρεῖς is explained by the Scholiast by ὑψώσεις τοῖς ἐπαίνοις.

380. ἐς τὰς ὥρας] *To all future ages.* Kuster refers to Clouds 562, ἐς τὰς ὥρας

On to the sward, with flowers
Embosomed bright!
March on with jest, and jeer, and dance,
Full well ye've supped to-night.

(*The processional hymn to Persephone.*)

March, chanting loud your lays,
Your hearts and voices raising,
The Saviour goddess praising
Who vows she'll still
Our city save to endless days,
Whate'er Thorycion's will.

Break off the measure, and change the time; and now with chanting and hymns adorn Demeter, goddess mighty and high, the harvest-queen, the giver of corn.

(*The processional hymn to Demeter.*)

O Lady, over our rites presiding,
Preserve and succour thy choral throng,
And grant us all, in thy help confiding,
To dance and revel the whole day long;

τὰς ἑτέρας, and Bergler to Thesm. 950, ἐκ τῶν ὡρῶν ἐς τὰς ὥρας.

382. ἄγε νῦν] The Coryphaeus is now, apparently, discharging the duties of the Iacchagogus, and calling upon the Chorus to change the measure, and sing the hymn to Demeter. And the second hymn at once follows, consisting of a dimeter iambic strophe and antistrophe each composed of five verses, four of which are acatalectic, and the fifth catalectic. They have hitherto spoken of the all-night revelry, which is now concluding: they here speak of the all-day journey (πανήμερον) which is now commencing.

389. γέλοια . . . σπουδαῖα] These expressions are very suitable to the Mystic Procession, in whose language there was often a strange mixture of jest and earnest; but the last words of the hymn, νικήσαντα ταινιοῦσθαι, show that Aristophanes is really thinking of his comic chorus, and of his success in the dramatic competition. The Greeks combined the two ideas, γέλοια and σπουδαῖα, into one compound word σπουδογέλοιος, σπουδαιογέλοιος.

πεῖν, πολλὰ δὲ σπουδαῖα, καὶ
τῆς σῆς ἑορτῆς ἀξίως
παίσαντα καὶ σκώψαντα νι-
κήσαντα ταινιοῦσθαι.

ἀλλ' εἶα
νῦν καὶ τὸν ὡραῖον θεὸν παρακαλεῖτε δεῦρο
ᾠδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.

Ἴακχε πολυτίμητε, μέλος ἑορτῆς
ἥδιστον εὑρών, δεῦρο συνακολούθει
πρὸς τὴν θεὸν
καὶ δεῖξον ὡς ἄνευ πόνου
πολλὴν ὁδὸν περαίνεις.
Ἴακχε φιλοχορευτά, συμπρόπεμπέ με.
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι

---

394. ἀλλ' εἶα] The voice of the Coryphaeus is heard again, calling for the hymn to Iacchus, the god ever-young, ὡραῖον, young with the bloom of everlasting youth. Spanheim refers to Catullus (Epithalamium of Peleus and Thetis 252) "At parte ex alia florens volitabat Iacchus"; and Ovid (Met. iv. 17) where the poet, addressing the god of many names, Bacchus, Bromius, Lyaeus, Iacchus, &c., says—

"Tibi inconsumta juventas,
Tu puer aeternus, tu formosissimus alto
Conspiceris caelo."

The two lines νῦν καὶ τὸν ὡραῖον . . . τῆσδε τῆς χορείας are in the fourteen-syllable Euripidean metre discussed in the note to Wasps 248: as are the four lines 441–447 infra commencing νῦν ἱερὸν ἀνὰ κύκλον θεᾶς.

398. Ἴακχε πολυτίμητε] The hymn to Iacchus consists of three stanzas, each containing six iambic lines, the final line in each stanza being the refrain, Ἴακχε φιλοχορευτά, συμπρόπεμπέ με. The first stanza exhorts the god to be the companion of their journey, πρὸς τὴν θεὸν, that is, to Demeter in Eleusis, telling him by way of inducement, that to him has been allotted the sweetest hymn of the three. For the words μέλος ἑορτῆς ἥδιστον εὑρών mean *having obtained* (not *having composed* or *invented*) *the sweetest festal lay.*

401. πολλὴν ὁδὸν] Ἐξ ἄστεως μέχρι Ἐλευσῖνος.—Scholiast. A journey "slightly

AND MUCH in earnest, and much in jest,
Worthy thy feast, may we speak therein.
And when we have bantered and laughed our best,
The victor's wreath be it ours to win.

Call we now the youthful god, call him hither without delay,
Him who travels amongst his chorus, dancing along on the Sacred Way.

(*The processional hymn to Iacchus.*)

O, come with the joy of thy festival song,
O, come to the goddess, O, mix with our throng
Untired, though the journey be never so long.
O Lord of the frolic and dance,
Iacchus, beside me advance!
For fun, and for cheapness, our dress thou hast rent,

---

over twelve miles" says Mr. Louis Dyer (Gods of Greece, chap. 5). It took Mr. Dodwell four hours and five minutes to traverse it on horseback (Tour, ii. 5). And this procession was composed of a mixed multitude of both sexes and of various ages, mostly on foot, though some, especially ladies, went in their carriages. The sacrifices, dances, and other observances would greatly prolong the journey and augment the fatigue; and the journey may well have taken them, as they intimate supra 387, the whole autumnal day. But Iacchus himself was never tired; a statue carried in loving arms he could *ἄνευ πόνου* (the phrase used by Dionysus of his own self-deliverance in Eur. Bacchae 614, *αὐτὸς ἐξέσωσ' ἐμαυτὸν ῥᾳδίως ἄνευ πόνου*) have accomplished the longest distance. The priest in whose arms he was borne was a stately and dignified official, and had a special seat assigned him in the front row of the Theatre, amongst those who sat on the right of the Priest of Dionysus (see the note on 297 supra) and immediately after the nine Archons: Haigh's Attic Theatre, vii. 3. In this procession Iacchus was the only divine traveller. He left Demeter and Persephone in the Athenian Temple: he is journeying to Demeter and Persephone in the Eleusinian Temple.

403. *σὺ γὰρ κατεσχίσω*] The second and third stanzas indulge in the license which was a marked feature of these processions, and which of itself accounts for the split sandal, and the torn garment, "Thou art he who split for mirth (and for economy) our sandal and our tattered gaberdine" (cf. Plutus 845), "and discovered a way for us to sport

κἀπ' εὐτελείᾳ τόν τε σανδαλίσκον
καὶ τὸ ῥάκος,
κἀξεῦρες ὥστ' ἀζημίους
παίζειν τε καὶ χορεύειν.
Ἴακχε φιλοχορευτὰ, συμπρόπεμπέ με.
καὶ γὰρ παραβλέψας τι μειρακίσκης
νῦν δὴ κατεῖδον, καὶ μάλ' εὐπροσώπου,
συμπαιστρίας
χιτωνίου παραρραγέν-
τος τιτθίον προκύψαν.
Ἴακχε φιλοχορευτὰ, συμπρόπεμπέ με.

ΔΙ. ἐγὼ δ' ἀεί πως φιλακόλουθός εἰμι καὶ μετ' αὐτῆς
παίζων χορεύειν βούλομαι. ΞΑ. κἄγωγε πρός.

ΧΟ. βούλεσθε δῆτα κοινῇ
σκώψωμεν Ἀρχέδημον ;

---

and to dance with perfect impunity." Of the two expressions, *ἐπὶ γέλωτι* and *ἐπ' εὐτελείᾳ*, the former applies to the Mystic procession, the latter (which is a sort of *aside*) to the comic chorus and the expense saved to the Choregus. Not of course that there is any allusion to the manner in which the actual Choregus of the Frogs had equipped his chorus; for though some lines may have been added to a Comedy after its acceptance by the Archon, see Eccl. 1158–1162, yet it is incredible that any could have been introduced reflecting on the Choregus, who was already superintending its production. The Scholiast tells us that according to Aristotle it was decreed in the archonship of Callias (the Callias who succeeded Antigenes), that the expenses of the choregia should be borne, not by a single citizen as theretofore, but by two conjointly: a change which shows that in the altered condition of the city, the burden was felt more heavily than before, and that any saving in the representation would therefore be welcomed.

406. *ἀζημίους*] The license enjoyed on these occasions might at other times bring retaliation and punishment, but now it is privileged: now they who employ it are *ἀζήμιοι*.

416. *βούλεσθε κ.τ.λ.*] The time occupied by the three processional hymns has brought them (in imagination) to the bridge over the Athenian Cephisus, which is little more than a brook, and is at present bridged over by two blocks

Through thee we may dance to the top of our bent,
Reviling, and jeering, and none will resent.
O Lord of the frolic and dance,
Iacchus, beside me advance!
A sweet pretty girl I observed in the show,
Her robe had been torn in the scuffle, and lo,
There peeped through the tatters a bosom of snow.
O Lord of the frolic and dance,
Iacchus, beside me advance!

DIO. Wouldn't I like to follow on, and try
A little sport and dancing? XAN. Wouldn't I?

(The banter at the bridge of Cephisus.)

CHOR. Shall we all a merry oke
At Archedemus poke,

---

of marble, Dodwell, Tour, ii. 5. Here the procession made a pause, and the processionists fell to abusing and jeering each other, "from whence," says Bentley (Phalaris, Age of Tragedy), "to abuse and jeer was called γεφυρίζειν." Strabo (ix. i. 24), describing the rivers of Attica, begins with ὁ Κηφισσὸς, ῥέων διὰ τοῦ πεδίου, ἐφ' οὗ καὶ ἡ Γεφύρα καὶ οἱ Γεφυρισμοί.

417. Ἀρχέδημον] During this prolonged rehearsal of their old religious solemnities, it is only when some satiric work is to be done that the Mystics awake to the fact that they are, for this once, the Chorus of a comic play. They now attack three unworthy Athenians, Archedemus, Cleisthenes, and Callias. Archedemus, who seems to have been distinguished from others of the same name by the epithet of ὁ γλάμων, *the bleareyed* (infra 588; Lysias, adv. Alcibiadem, i. 25) is described by Lysias as a notorious debauchee and embezzler of the public money: indeed he makes it a charge against his opponent (the son of the great Alcibiades) that he was intimate with a man of so depraved a character. Here he is ridiculed as an alien, and the Scholiast says that Eupolis in the Baptae assailed him on the same ground. But no doubt the present attack is really due to the fact that Archedemus was the first to commence hostilities against the victorious generals of Arginusae. Xen. Hell. i. 7. 2. Xenophon there describes him as Ἀρχέδημος, τότε προεστηκὼς ἐν Ἀθήναις καὶ Δεκελείας ἐπιμελούμενος. The expression προεστηκὼς is equivalent to προστάτης ὤν, and corresponds to the δημαγωγεῖ of two lines below. The words Δεκελείας

ὃς ἑπτέτης ὢν οὐκ ἔφυσε φράτορας,
νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροῖσι,
κἀστὶν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.
τὸν Κλεισθένη δ' ἀκούω
ἐν ταῖς ταφαῖσι πρωκτὸν
τίλλειν ἑαυτοῦ καὶ σπαράττειν τὰς γνάθους·
κἀκόπτετ' ἐγκεκυφὼς,
κἄκλαε, κἀκεκράγει
Σεβῖνον, ὅστις ἐστὶν ἀναφλύστιος.
καὶ Καλλίαν γέ φασι
τοῦτον τὸν Ἱπποβίνου
κύσθου λεοντῆν ναυμαχεῖν ἐνημμένον.

ἐπιμελούμενος, if correct, probably mean that he was entrusted with the duty of watching the movements of the hostile garrison in Deceleia.

418. οὐκ ἔφυσε φράτορας] He had been unable to prove his right to Athenian citizenship, and consequently had not been enrolled in any of the Athenian φρατρίαι. Compare φυσάτω πάππους in Birds 765. But this meaning is conveyed in language which refers to a child not cutting his second teeth in due time, that is at the age of seven: φράτορας being substituted παρὰ προσδοκίαν for φραστῆρας, *age-teeth*, teeth which, as in the case of horses, serve to indicate the age of their owner. ἀντὶ τοῦ εἰπεῖν ὀδόντας φραστῆρας, says the Scholiast, φράτορας εἶπεν. Pliny (N. H. vii. 15) says "primores septimo mense gigni dentes, haud dubium est; septimo eosdem decidere anno, aliosque suffici." So Macrobius, In Somn. Scip. i. 6, "Post annos septem dentes qui primi emerserant aliis aptioribus ad cibum solidum nascentibus cedunt." In the last scene of the Menaechmi, Menaechmus of Epidamnus being asked his age when he was lost replied "Septuennis, nam tum dentes mihi cadebant primulum." Cf. also Juvenal, xiv. 10.

420. ἐν τοῖς ἄνω νεκροῖσι] The Mystics, adopting apparently the suggestion of Euripides which is ridiculed infra 1082, 1477, consider that the dead are alive, and the living dead. With them, accordingly, it is "Up among the dead men," not, as with the living, "Down among the dead men."

421. τὰ πρῶτα] This use of the neuter plural for the masculine or feminine, whether singular or plural, is of course very common. Cf. Hdt. vi. 100, Αἰσχίνης ἐὼν τῶν Ἐρετριέων τὰ πρῶτα, and Eur. Medea 917, where it is said to the children of Medea, οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας Τὰ πρῶτ' ἔσεσθαι. Bergler refers, amongst other passages, to

Who has not cut his guildsmen yet, though seven years old;
Yet up among the dead
He is demagogue and head,
And contrives the topmost place of the rascaldom to hold?
And Cleisthenes, they say,
Is among the tombs all day,
Bewailing for his lover with a lamentable whine.
And Callias, I'm told,
Has become a sailor bold,
And casts a lion's hide o'er his members feminine.

Lucian's Timon, where (35) Hermes says to Timon, *λάμβανε τὴν ἀγαθὴν τύχην, καὶ πλούτει πάλιν, καὶ ἴσθι Ἀθηναίων τὰ πρῶτα*, and (55) Timon says of Thrasycles, *κολάκων ἐστὶ τὰ πρῶτα*: Eur. Or. 1246, where Electra addresses the Chorus, *Μυκηνίδες ὦ φίλαι, Τὰ πρῶτα κατὰ Πελασγὸν ἔδος Ἀργείων*: Heliodorus x. 12, where Charicleia declares herself a native of the country, and surprise being shown, *τὰ μικρότερα, ἔφη, θαυμάζεις, τὰ μείζονα δὲ ἔστιν ἕτερα, οὐ γὰρ ἐγχωρίους μόνον, ἀλλὰ καὶ γένους βασιλείου τὰ πρῶτα καὶ ἐγγύτατα*; and Lucretius i. 87, "Ductores Danaum delecti, prima virorum." It would be easy to multiply examples.

422. *τὸν Κλεισθένη*] Aristophanes never loses an opportunity of lashing the effeminate vices of Cleisthenes. We have already heard of him and them, supra 48 and 57. In the Thesmophoriazusae he is introduced on the stage, siding with the women, whose habits he declares are akin to his own. Here he is represented as lamenting among the tombs, in more than womanly fashion, his lost male lover. To this lover Aristophanes gives the name of "Sebinus of the Anaphlystian deme," both real names, though here employed *πρὸς τὸ κακέμφατον*. They are employed in the same way in Eccl. 979, 980, where see the note.

428. *Καλλίαν*] Callias, the son of Hipponicus, the notorious spendthrift who squandered a princely fortune in the grossest debauchery, was another favourite object of Aristophanic satire. He is here called the son, not of Hipponicus but of Hippobinus, to signify the dissipation which caused his ruin: *παρεγραμμάτισε*, says the Scholiast, *διὰ τὴν ἀσέλγειαν παρὰ τὸ Ἱππονίκου εἰς πορνομανῆ. τὸ δὲ ἵππος πολλαχοῦ ἐπὶ τοῦ μεγάλου λαμβάνουσιν· ἱππόπορνε. κωμῳδεῖται δὲ καὶ ὁ Καλλίας ὡς σπαθῶν τὴν πατρικὴν οὐσίαν, καὶ μάλιστα ἐπὶ γυναιξὶ μεμηνώς. τοῦτον δὲ, ὃν πάντες ἴσασι δηλονότι*. In the Birds he is represented as a hoopoe whose feathers are falling off, and the poet explains his pitiable condition by saying that he is plucked by sycophants and women.—Birds 285, 286.

430. *λεοντῆν ἐνημμένον*] The Aethiopians in the army of Xerxes are described by Herodotus (vii. 69) as *παρδαλέας τε*

ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῷν,
Πλούτων ὅπου 'νθάδ' οἰκεῖ;
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.
ΧΟ. μηδὲν μακρὰν ἀπέλθῃς,
μηδ' αὖθις ἐπανέρῃ με, 435
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.
ΔΙ. αἴροι' ἂν αὖθις, ὦ παῖ.
ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα
ἄλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;
ΧΟ. χωρεῖτε 440
νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος

καὶ λεοντέας ἐναμμένοι. And in Birds 1250 Peisthetaerus describes the porphyrions he is about to launch against Zeus as παρδαλᾶς ἐνημμένους, whilst here the Chorus describe Callias as λεοντῆν ἐνημμένον. But the λεοντῆ which Callias is wearing is taken not from a lion but from a κύσθος. The translation proceeds on the reading κύσθον as signifying the part to be protected by the lion's skin. But this would suit Cleisthenes rather than Callias. It seems probable that Callias took part in the battle of Arginusae, and that some lover of Cleisthenes was slain there.

431. ἔχοιτ' ἄν] Dionysus and Xanthias now emerge from their lurking-place and address the Chorus, who, Heracles had previously assured them (161 supra), would give them any information they might require. Joining suddenly in the dialogue, they adopt the metre in which the Chorus are singing.

436. ἀλλ' ἴσθ' κ.τ.λ.] The Scholiast says τὸ ὁμοῖον καὶ ἐν Γηρυτάδῃ, meaning, apparently, that there was a similar line in the lost comedy Gerytades, as there still is in Plutus 962.

439. Διὸς Κόρινθος] *What else is this but* Διὸς Κόρινθος *in respect of the wraps?* Διὸς Κόρινθος, which is found again in the Ecclesiazusae, in Pindar's seventh Nemean, ad fin., and in the Euthydemus of Plato, chap. xix, is a proverbial expression, applicable either to tedious iteration, as in the present passage, or to high-flown language with no corresponding results, as in Eccl. 828. Its origin is explained by the Scholiasts here and on Pindar. Ὁ Κόρινθος, son of Zeus, was the eponymous Founder τῆς Κορίνθου, of the city of Corinth. Megara, originally a dependency of Corinth, revolted from her at an early period, and ambassadors were sent to bring her to reason. The Corinthian spokesman talked in the grand style, *Ye do not honour* τὸν Διὸς Κόρινθον, *verily* ὁ Διὸς Κόρινθος *is grieved at your conduct*, and so on, with a perpetual introduction τοῦ Διὸς Κορίνθου, till the Megarians lost all patience and set upon the

DIO. Can any of you tell
Where Pluto here may dwell,
For we, sirs, are two strangers who were never here before?
CHOR. O, then no further stray,
Nor again enquire the way,
For know that ye have journeyed to his very entrance-door.
DIO. Take up the wraps, my lad.
XAN. Now is not this too bad?
Like "Zeus's Corinth," he "the wraps" keeps saying o'er and o'er.
CHOR. Now wheel your sacred dances through the glade with flowers bedight,

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speaker, crying παῖε παῖε τὸν Διὸς Κόρινθον, and finally secured their independence by defeating the Corinthian troops. But doubtless there is here, as Bergler in his translation suggested, a play upon the words Κόρινθος and κόρεις, similar to that in Clouds 710. "Fortasse etiam," says Bothe, "ridiculi causa simulat, dum stragula tollit, se pungi a cimice in iis latitante." Without this allusion it is difficult to explain the words ἐν τοῖς στρώμασιν. For few will accept Fritzsche's suggestion that the Corinthians may have stamped Corinthi conditoris imaginem on stragulis vere Corinthiacis, so that Xanthias really means "An forte Jovis filius Corinthus stragulis meis inscriptus est?" This seems to make the line quite pointless.

440. χωρεῖτε . . . ἑορτῆς] The Coryphaeus again issues his instructions to the Chorus, who respond, 448 infra, with the words χωρῶμεν κ.τ.λ. On the metre, see the note on 394 supra. I have followed the common interpretation, *Ducite nunc sacram choream Divae, per nemus floriferum ludentes.*—Bergler, Brunck. *Saltate in orbem choream du-centes.*—Thiersch. Spanheim refers to Thesm. 953, where ἄγ' ἐς κύκλον is a call to the dance; cf. id. 968 εὐκύκλου χορείας. And Bergler adds Birds 1379 τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς; Fritzsche proposed to translate it *Ite nunc per sacrum septum deae, per floriferum lucum*, which certainly has the advantage of giving the same meaning to the preposition ἀνὰ in each clause of the sentence. He refers to Pollux i, segm. 10, who says οἱ δ' ἀνειμένοι θεοῖς τόποι, ἄλση τε καὶ τεμένη καὶ ἕρκη. καὶ ὁ περὶ αὐτὰ κύκλος, περίβολος. It is to be observed, however, that Pollux does not say that the environment of a temple was called κύκλος; on the contrary he says, and truly, that it was called περίβολος; nor am I aware of any passage in which κύκλος is so employed. And ἄλσος is not used here, as in Pollux, to signify "a consecrated grove." See the following note. Above all it is incredible that if the Coryphaeus were really directing the Chorus to go to a temple, they should in their response declare that they would go to quite a different destination.

441. ἄλσος] He is referring to the

παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς.
ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξὶν,
οὗ παννυχίζουσιν θεᾷ, φέγγος ἱερὸν οἴσων.

χωρῶμεν ἐς πολυρρόδους λειμῶνας ἀνθεμώδεις, στρ.
τὸν ἡμέτερον τρόπον,
τὸν καλλιχορώτατον,
παίζοντες, ὃν ὄλβιαι
Μοῖραι ξυνάγουσιν.

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great olive grove, extending on both sides of the Athenian Cephisus, at which they are now supposed to have arrived. It is at the present time so remarkable a feature in the landscape that Lord Nugent, looking down from Athens on its ever-rippling leaves, was for a short time deceived into the belief that an arm of the sea was spreading itself along the plain before him (Lands Classical and Sacred, chap. i). The trees, Mr. Dodwell says, are from 26 to 37 feet apart, and he and his party, riding from Athens to Eleusis along the Sacred Way, were 23 minutes in traversing the grove.—Dodwell's Tour, vol. ii, chap. 5.

446. *οὗ παννυχίζουσιν θεᾷ*] Pausanias (Attica, xxxvii) mentions two temples of Demeter and Persephone in this portion of the Sacred Way, one on each side of the river Cephisus; and it may be that devout women would pass the night in one of them, as a quieter and more solemn place than could be found within the walls of Athens.

448. *χωρῶμεν*] Now they leave the river and grove of Cephisus, and are off to the Thriasian plain. This final departure is signalized in a little strophe composed of one iambic tetrameter catalectic, and four glyconic lines.

450. *τὸν ἡμέτερον τρόπον*] *Ἀντὶ τοῦ, κατὰ τὸν ἡμέτερον τρόπον, καὶ ὡς ἔθος ἔχομεν.*—Scholiast. In the word *καλλιχορώτατον* in the following line, Kock fancies that there is an allusion to the well Callichorus over which the temple at Eleusis was built. But this is very unlikely. They are not speaking of the temple at Eleusis at all: they are speaking of their coming dances in the Thriasian plain (see the note on 351 supra): and no epithet can be more natural for their purpose than *καλλιχορώτατον*: Eur. Phoen. 787, and passim. The relative *ὃν* which follows is applied to *χορὸν* understood from *καλλιχορώτατον*.

453. *Μοῖραι*] At first sight it may seem strange that these solemn and mysterious beings should preside over festivities of dance and song. It is possible (though I doubt it) that in the Birds they are represented as singing the hymenaean song at the wedding of Zeus and Hera—

All ye who are partakers of the holy festal rite;
And I will with the women and the holy maidens go
Where they keep the nightly vigil, an auspicious light to show.

(*The departure for the Thriasian Plain.*)

Now haste we to the roses,
And the meadows full of posies,
Now haste we to the meadows
In our own old way,
In choral dances blending,
In dances never ending,
Which only for the holy
The Destinies array.

With just such a song hymenaean,
Aforetime the Destinies led
The King of the powers empyrean,
The Ruler of Gods, to the bed
Of Hera his beautiful bride!
Hymen, O Hymenaeus.—Birds 1731-6.

And in Plato's Republic, x. 617 C. they are described as chanting the things which have been, and the things which are, and the things which are to be. But these are functions of a totally different character. Nor, perhaps, is it more to the point to observe that they shared with the Graces the duty of escorting Persephone every year from the unseen world to the sunshine and gladness of spring. See the Orphic Hymns (ed. Hermann), xliii. 7, where the Hours are called

Περσεφόνης συμπαίκτορες, εὖτέ ἐ Μοῖραι
καὶ Χάριτες κυκλίοισι χοροῖς πρὸς φῶς ἀνάγουσιν,
Ζηνὶ χαριζόμεναι καὶ μητέρι καρποδοτείρῃ.

The key to the present passage is to be found in the epithet ὅλβιαι. The Chorus, who have up to this point been acting and singing as if they were still living their mortal lives in the world above, are here, and still more fully in the antistrophe, assuming their real character as mystics who have passed through the gate of death and found life and immortality beyond. To living men, the Μοῖραι appeared as stern and implacable executioners: to the dead mystics, who are leading a far happier life after death than ever they led upon earth, they are bountiful and gracious goddesses, ὅλβιαι Μοῖραι: just as in

μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος ἱλαρόν ἐστιν, ἀντ.
ὅσοι μεμυήμεθ' εὐ-
σεβῆ τε διήγομεν
τρόπον περὶ τοὺς ξένους
καὶ τοὺς ἰδιώτας.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα;
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι;
ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεῦσαι τῆς θύρας,
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;
ΔΙ. παῖ παῖ. ΑΙΑ. τίς οὗτος; ΔΙ. Ἡρακλῆς ὁ καρτερός.
ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σύ

"Sintram and his Companions," Death from a "stern companion," a "fearful monitor," becomes to the Christian Knight a "sweet and gentle friend." It was these bounteous and kindly Μοῖραι who marshalled the mystic dances in the realms below.

454. ἥλιος κ.τ.λ.] See 155 supra. On the general subject of this antistrophe, Spanheim cites (amongst other passages) a fragment of Sophocles preserved by Plutarch in his treatise De audiendis Poetis, chap. v,

ὡς τρισόλβιοι
κεῖνοι βροτῶν, οἳ ταῦτα δερχθέντες τέλη
μόλωσ' ἐς ᾅδου· τοῖσδε γὰρ μόνοις ἐκεῖ
ζῆν ἔστι, τοῖς δ' ἄλλοισι πάντ' ἐκεῖ κακά:

and Plato's Phaedo, chap. xxix, where Socrates says that the pure soul will be happy in the unseen world, ὅσπερ δὲ λέγεται κατὰ τῶν μεμυημένων, ὡς ἀληθῶς τὸν λοιπὸν χρόνον μετὰ τῶν θεῶν διάγουσα. Since Lobeck's time it is rather the fashion to depreciate the Eleusinian Mysteries: but it seems clear that in them were preserved and inculcated the two great fundamental truths of religion, viz. the Unity of God and the Immortality of Man.

459. τοὺς ἰδιώτας] Τοὺς πολίτας.— Scholiast. More strictly, *our own people*. With these words the great episode of the Mystic Procession concludes; the torches are extinguished, and are not relumed until the closing scene of the drama, infra 1524. And henceforth the mystics confine themselves to their duties as the regular Chorus of the play. Dionysus proceeds to knock at the entrance-door of Pluto.

463. σχῆμα καὶ λῆμα] *The hero's lion-skin and lionheart.* The jingle is, of course, intentional like that of ῥώμη and γνώμη in Birds 637, 638; and πίνειν and βινεῖν infra 740.

O, happy mystic chorus,
The blessed sunshine o'er us
On us alone is smiling,
In its soft sweet light:
On us who strove for ever
With holy, pure endeavour,
Alike by friend and stranger
To guide our steps aright.

DIO. What's the right way to knock? I wonder how
The natives here are wont to knock at doors.

XAN. No dawdling: taste the door. You've got, remember,
The lion-hide and pride of Heracles.

DIO. Boy! boy! AEACUS. Who's there? DIO. I, Heracles the strong!

AEAC. O, you most shameless desperate ruffian, you!

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464. ΑΙΑΚΟΣ] Aeacus, the grandsire of both Achilles and Aias, was a man of such singular integrity of life, that after death he was promoted to some position of trust in the kingdom of Hades. He was generally regarded as a member of the august tribunal for judging the dead, with Minos and Rhadamanthus for his colleagues. But Aristophanes assigns him the humbler post of doorkeeper in the hall of Pluto. Bergler refers to Lucian's Twentieth Dialogue of the Dead, where Menippus, on entering Hades, being shown by Aeacus some familiar objects, observes *οἶδα ταῦτα, καὶ σέ, ὅτι πυλωρεῖς*. So in the same writer's De Luctu 4, Aeacus is said to guard the entrance to Hades, with Cerberus by his side. But Lucian was, probably, merely following in the steps of Aristophanes.

465. *ὦ βδελυρέ*] The announcement that he is "Heracles the strong" procures for Dionysus a reception which he little expected. The volley of abuse which the doorkeeper of Hades discharges at his head can only be compared with that which in the Peace is launched at Trygaeus by the caretaker of Zeus's celestial palace. But there is more excuse for the present outburst, since Aeacus has been told and believes that the ravisher of Cerberus is standing before him. The exclamation *ὦ μιαρὲ καὶ παμμίαρε* is of frequent occurrence in St. Chrysostom, Hom. in Matth. xxxi. 358 A, lxxxi. 775 B; Hom. in Rom. xxii. 678 B (according to MS. Vat.), xxiv. 691 C; Hom. in 2 Cor. xxviii. 637 B and C, &c. In this vituperative language the Scholiasts find a resemblance to that which, in the Euripidean tragedy bearing the name of Theseus, that hero addresses to Minos. Thus on 467 they

καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,
ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων κἀποδρὰς ᾧχου λαβών,
ὃν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·
τοία Στυγός σε μελανοκάρδιος πέτρα
'Αχερόντιός τε σκόπελος αἱματοσταγὴς
φρουροῦσι, Κωκυτοῦ τε περίδρομοι κύνες,
Ἔχιδνά θ' ἑκατογκέφαλος, ἢ τὰ σπλάγχνα σου

say, παραπλήσιά ἐστι τούτοις τὰ ἐν τῷ Θησεῖ πεποιημένα παρ' Εὐριπίδῃ, ἐκεῖ γὰρ τοιοῦτος ἦν σπουδάζων, καὶ τοιαῦτα λέγει πρὸς τὸν Μίνωα. And on 470 ἐκ Θησέως Εὐριπίδου. καὶ τὰ μὲν ἑαυτῷ πλάττων λέγει, τὰ δὲ ἐξ Εὐριπίδου. And on 473 ὁ τόπος οὗτος παρὰ τὰ ἐν Θησεῖ Εὐριπίδου—

κάρα τε γάρ σου συγχεῶ κόμαις ὁμοῦ,
βανῶ τε πεδόσ' ἐγκέφαλον, ὀμμάτων δ' ἄπο
αἱμοσταγεῖς πρηστῆρες ὕσονται κάτω.

And finally on 475 ἔστι δὲ ταῦτα ἐν Θησεῖ πεποιημένα Εὐριπίδῃ· ἐκεῖ γὰρ τοιοῦτός ἐστι σπουδάζων ὁ Εὐριπίδης οἷος ἐνταῦθα παίζων. It is to be observed, however, that the lines quoted do not bear the remotest resemblance to the language of Aeacus; and it is very improbable that Aristophanes should be drawing upon a play which, being parodied in the Wasps, must have been produced at least eighteen years before. Here Aeacus first threatens the intruder with the three rivers of Hades, the Styx, the Acheron, and the Cocytus; and then invokes three grisly spectres, the Echidna, the Muraena, and the Gorgons. But everywhere, as we shall see, there is a vein of burlesque underlying his most terrible menaces.

469. ἔχει μέσος] Ἀντὶ τοῦ, μέσον ἐλήφθης· τοῦτο δὲ ἐκ μεταφορᾶς τῶν ἀθλητῶν.—Scholiast. See Acharnians 571, and frequently elsewhere.

470. Στυγὸς μελανοκάρδιος πέτρα] The Acheron and Cocytus are rivers of Epirus, and so, according to Homer (Iliad, ii. 755; Od. x. 513), is the Styx; though later writers agree in making the Styx a cataract falling from the Aroanian mountains in the north of Arcady, and flowing into the river Crathis, which after traversing Achaia from south to north, enters the Corinthian gulf at Aegae. We often hear of the *water* of Styx, Στυγὸς ὕδωρ, but only here of the *rock* of Styx, Στυγὸς πέτρα. Now, no doubt, the cataract falls from a higher rock into a rocky basin, ἐκ πέτρης καταλείβεται ἠλιβάτοιο, Hes. Theogony 785; ἀπὸ κρημνοῦ ἐμπίπτει ἐς πέτραν, Pausanias, Arcadica xviii. 2. And the allusion here may possibly be to the rock over or into which the Styx falls: but it seems more probable that Aeacus is

O, villain, villain, arrant vilest villain!
Who seized our Cerberus by the throat, and fled,
And ran, and rushed, and bolted, haling off
The dog, my charge! But now I've got thee fast.
So close the Styx's inky-hearted rock,
The blood-bedabbled peak of Acheron
Shall hem thee in: the hell-hounds of Cocytus
Prowl round thee; whilst the hundred-headed Asp

---

speaking of the Styx itself as a rock, and not as a river or waterfall. *μελανοκάρδιος* means "blackhearted" in the sense of *evilhearted*, a sense in which we still use the word (*O you little black-hearted thing* is a lady's playful response to an urchin in one of Charles Reade's novels), rather than "of black basalt," as Mr. Paley thinks. Aeacus is not describing the geological formation of the rock, he is trying to frighten his auditor. *διὰ τὸ τῆς λέξεως φοβερὸν εἶπε μελανοκάρδιος πέτρα· ἐκ μεταφορᾶς τῶν ἀγρίων ἀνθρώπων, οὓς διὰ τὴν ἐνοῦσαν αὐτοῖς ἀγριότητα μελανοκαρδίους φασί.*—Scholiast. Cf. Ach. 321.

471. *Ἀχερόντιος σκόπελος*] Here again, instead of the *stream*, we hear of the *peak* of Acheron: and here again, although there are plenty of peaks around the upper course of the Acheron (see the illustrations in Wordsworth's Greece, pp. 253-259), it seems probable that Aeacus is speaking of the Acheron as if it were itself a peak, and not a river. As to the *περίδρομοι κύνες* of Cocytus, which is a tributary of the Acheron, the Scholiast's observation is doubtless right, *λέγει τὰς Ἐρινύας*. The culprit is to be guarded by the rocks of Styx and Acheron, whilst the Furies are ever running round, like hell-hounds, to make sure that he does not escape: and the Asp, the Lamprey and the Gorgons are savagely devouring his vitals.

473. *Ἔχιδνα*] Echidna (literally, *Viper*) is a well-known mythological personage, half woman and half serpent, *λυγρὴ Ἔχιδνα, baneful Echidna*, as Hesiod calls her, in his description of herself and her horrible progeny, Cerberus, Chimaera, Hydra and others.—Theogony 304, &c.; Hdt. iv. 9. The epithet *ἑκατογκέφαλος* seems more properly to belong to some of her offspring, such as the dragon which guarded the golden apples of the Hesperides; *ἐφύλασσε δὲ αὐτὰ δράκων ἀθάνατος, Τυφῶνος καὶ Ἐχίδνης, κεφαλὰς ἔχων ἑκατόν.*—Apollodorus, Bibl. ii. 113. Of Muraena (literally *Lamprey*) the Scholiast says *Μύραινα, δαίμων φοβερά*, but she is not otherwise known in mythology. The *ἔχιδνα* and *μύραινα*, however, were always closely connected. Spanheim refers to Aesch. Choeph. 981, *μύραινά γ' εἶτ' ἔχιδν' ἔφυ*: and Bergler to Athenaeus, vii. 90. The Gorgons are too well known to require any introduction to the reader.

διασπαράξει, πλευμόνων τ' ἀνθάψεται
Ταρτησία Μύραινα· τὼ νεφρὼ δέ σου
αὐτοῖσιν ἐντέροισιν ἡματωμένω
διασπάσονται Γοργόνες Τιθράσιαι,
ἐφ' ἃς ἐγὼ δρομαῖον ὁρμήσω πόδα.

ΞΑ. οὗτος, τί δέδρακας; ΔΙ. ἐγκέχοδα· κάλει θεόν.

ΞΑ. ὦ καταγέλαστ', οὔκουν ἀναστήσει ταχὺ
πρίν τινά σ' ἰδεῖν ἀλλότριον; ΔΙ. ἀλλ' ὡρακιῶ.
ἀλλ' οἷσε πρὸς τὴν καρδίαν μου σπογγιάν.

ΞΑ. ἰδοὺ λαβέ. πρόσθου. ΔΙ. ποῦ 'στιν; ΞΑ. ὦ χρυσοῖ θεοί,
ἐνταῦθ' ἔχεις τὴν καρδίαν; ΔΙ. δείσασα γὰρ
εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν.

ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων. ΔΙ. ἐγώ;
πῶς δειλός, ὅστις σπογγιὰν ᾔτησά σε;
οὐκ ἂν ἕτερός γ' αὖτ' εἰργάσατ' ἀνήρ. ΞΑ. ἀλλὰ τί;

ΔΙ. κατέκειτ' ἂν ὀσφραινόμενος, εἴπερ δειλὸς ἦν·
ἐγὼ δ' ἀνέστην καὶ προσέτ' ἀπεψησάμην.

ΞΑ. ἀνδρεῖά γ', ὦ Πόσειδον. ΔΙ. οἶμαι νὴ Δία.
σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ῥημάτων

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475. Ταρτησία Μύραινα] The humour of these words, which was first pointed out by Bergler, is well expressed by Dr. Merry, "The epithet Ταρτησία has a terrible sound, from its resemblance to Τάρταρος. But it veils a jest: for the Tartesian lamprey was esteemed a great delicacy." Bergler refers to Pollux, VI, chap. x, where τὰ παρὰ τοῖς παλαιοῖς ἐδέσματα εὐδόκιμα are enumerated, and amongst others, μύραινα Ταρτησία, ἀφύαι Φαληρικαὶ (Ach. 901, Birds 76), ἐγχέλυες ἐκ Βοιωτίας αἱ Κωπαΐδες (Ach. 880, Peace 1005), Θασία ἅλμη (Ach. 671), τυρὸς Σικελικός (Wasps 838) κ.τ.λ.

477. Γοργόνες Τιθράσιαι] Ἀπὸ δήμου τῆς Ἀττικῆς πονηροῦ. εἰσὶ δὲ οὗτοι ἀπὸ Τίθραντος, τοῦ Πανδίονος παιδός, ἐπώνυμοι, εἰς δὲ τὴν Αἰγηΐδα φυλὴν κατανενέμηνται.— Scholiast. The deme was famous for its dried figs (Athenaeus, xiv. 67) and apparently of ill repute for its scolding women, who are here made to pass off for the Gorgons. The burlesque running through these denunciations in no way detracts from their overwhelming effect upon Dionysus.

478. ἐφ' ἃς] As Beck observes, this line savours of the tragic Muse. We shall find that when Aeacus returns he brings with him, instead of these

Shall rive thy heart-strings: the Tartesian Lamprey
Prey on thy lungs: and those Tithrasian Gorgons
Mangle and tear thy kidneys, mauling them,
Entrails and all, into one bloody mash.
I'll speed a running foot to fetch them hither.

XAN. Hallo! what now? DIO. I've done it: call the god.

XAN. Get up, you laughing-stock; get up directly,
Before you're seen. DIO. What, *I* get up? I'm fainting.
Please dab a sponge of water on my heart.

XAN. Here! DIO. Dab it, you. XAN. Where? O, ye golden gods,
Lies your heart THERE? DIO. It got so terrified
It fluttered down into my stomach's pit.

XAN. Cowardliest of gods and men! DIO. The cowardliest? I?
What I, who asked you for a sponge, a thing
A coward never would have done! XAN. What then?

DIO. A coward would have lain there wallowing;
But I stood up, and wiped myself withal.

XAN. Poseidon! quite heroic. DIO. 'Deed I think so.
But weren't *you* frightened at those dreadful threats

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terrible spectres, merely some understrappers of his own.

479. *ἐγκέχοδα· κάλει θεόν*] This is a witty adaptation of the religious formula, *ἐκκέχυται· κάλει θεὸν*, which was employed when the Mystic feast was concluded, the final libation poured out, and the moment arrived for calling forth the god to his worshippers: see supra 323 seqq. *πρὸς τὸ ἐν ταῖς θυσίαις ἐπιλεγόμενον· ἐπειδὰν γὰρ σπονδοποιήσωνται, ἐπιλέγουσιν, ἐκκέχυται, κάλει θεόν.*—Scholiast. He gives other interpretations, but I agree with Brunck that this is the true one.

483. *πρόσθου.* ΔΙ. *ποῦ 'στιν;*] The MSS. and early editions give *πρόσθου* to Dionysus, and *ποῦ 'στιν* to Xanthias; and so I have left the words in the translation: but the middle form *πρόσθου* must necessarily be used *to*, and not *by*, Dionysus; and Dobree's arrangement, which is followed in the text, has been generally adopted by recent editors. It is confirmed by 490 infra.

484. *ἐνταῦθ'*] *Λαμβάνει ὁ Διόνυσος τὴν χεῖρα τοῦ Ξανθίου, καὶ προστίθησιν εἰς τὸν πρωκτόν.*—Scholiast: who is of course following the old arrangement.

487. *πῶς δειλός*] *Δειλός εἰμι ἐγὼ, ὃς ἤτησά σε σπογγίαν; τοῦτο δὲ ὡς θαυμάζων ἑαυτὸν ὁ Διόνυσος λέγει.*—Scholiast.

καὶ τὰς ἀπειλάς. ΞΑ. οὐ μὰ Δί', οὐδ' ἐφρόντισα.
ΔΙ. ἴθι νυν, ἐπειδὴ λημαριᾷς κἀνδρεῖος εἶ,
σὺ μὲν γενοῦ 'γὼ, τὸ ῥόπαλον τουτὶ λαβὼν
καὶ τὴν λεοντῆν, εἴπερ ἀφοβόσπλαγχνος εἶ·
ἐγὼ δ' ἔσομαί σοι σκευοφόρος ἐν τῷ μέρει.
ΞΑ. φέρε δὴ ταχέως αὖτ'· οὐ γὰρ ἀλλὰ πειστέον·
καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,
εἰ δειλὸς ἔσομαι καὶ κατὰ σὲ τὸ λῆμ' ἔχων.
ΔΙ. μὰ Δί' ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.
φέρε νυν, ἐγὼ τὰ στρώματ' αἴρωμαι ταδί.
ΘΕ. ὦ φίλταθ' ἥκεις Ἡράκλεις; δεῦρ' εἴσιθι.
ἡ γὰρ θεός σ' ὡς ἐπύθεθ' ἥκοντ', εὐθέως

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493. οὐ μὰ Δί', οὐδ'] After οὐ μὰ Δί' we must understand ἔδεισα. *No by Zeus, I feared them not, nor even gave them a thought.* The same words occur in the same sense in Plutus 704, where, in answer to the question "Was not the god disgusted with your conduct?" Cario replies οὐ μὰ Δί', οὐδ' ἐφρόντισεν, *No by Zeus, nor did he even give it a thought.* The renderings of Bergler and Brunck, "Nihili feci, ita me Jupiter amet," "Flocci non feci, ita me Jupiter amet," would require οὐκ in the place of οὐδέ, as in 1043 infra. The word οὐδέ introduces a new branch of the sentence here, just as ἀλλὰ does infra 650.

494. λημαριᾷς] Λῆμά ἐστι τὸ φρόνημα (supra 463) λημαριᾷς οὖν μέγα φρονεῖς.—Scholiast.

501. οὐκ Μελίτης μαστιγίας] Melite was a deme adjoining Collytus and the Cerameicus, and containing, the Scholiast tells us, ἐπιφανέστατον ἱερὸν Ἡρακλέους ἀλεξικάκου. He is probably speaking of the Theseium described by Pausanias in the seventeenth chapter of the Attica, which is generally identified (Leake's Topography of Athens, i. 166, and Appendix ix, though there are no doubt considerable difficulties in the way of that identification; see Dyer's Ancient Athens, chap. viii) with the beautiful temple still existing in that quarter in almost perfect preservation. For in Athens a temple of Theseus was also, as a rule, a temple of Heracles. Theseus himself is said to have dedicated all his shrines but four to the worship of Heracles (Plutarch, Theseus, 35; cf. Eurip. Herc. Fur. 1325-35). The Athenians loved to draw more closely the ties which bound their local hero to his still more illustrious comrade, and Heracles was always a welcome guest in the Athenian homes of Theseus. Speaking of the existing temple, Bp. Wordsworth of Lincoln observes: "Theseus did not enjoy alone the undivided honours of his own temple. He admitted Heracles, the friend and com-

And shoutings? XAN. Frightened? Not a bit. I cared not.

DIO. Come then, if you're so *very* brave a man,
Will you be I, and take the hero's club
And lion's skin, since you're so monstrous plucky?
And I'll be now the slave, and bear the luggage.

XAN. Hand them across. I cannot choose but take them.
And now observe the Xanthio-heracles
If I'm a coward and a sneak like you.

DIO. Nay, you're the rogue from Melite's own self.
And I'll pick up and carry on the traps.

MAID. O welcome, Heracles! come in, sweetheart.
My Lady, when they told her, set to work,

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panion of his earthly toils, to a share in his posthumous glory. He even ceded to him, with the best spirit of Athenian delicacy, the most honourable place in that fabric. On the eastern façade of this temple all the ten metopes are occupied with the labours of Heracles, while only four, and those on the sides, refer to the deeds of Theseus. The same disinterestedness is shown in the selection of the subjects of the two friezes of the pronaos and posticum of the cella. Here, as before, Theseus has yielded to Heracles the most conspicuous spot at the very entrance of his own temple" (Athens and Attica, chap. xviii). Xanthias is doubtless throwing himself into the attitude of some well-known representation, whether statue, frieze, or painting, of Heracles in the Theseium. The Scholiast mentions, or makes, the curious suggestion, that an allusion is intended to Callias, the son of Hipponicus, who is credited with the possession of a lion-skin, supra 430, and who, he says, had a residence in Melite; but this is extremely improbable: and anyhow, any such allusion must be quite subordinate to the reference to Heracles as *the scapegrace of Melite*.

503. ὦ φίλταθ' ἥκεις] Dionysus has divested himself of the attire of Heracles at a most inopportune moment. Whilst *he* carried the club and the lion-skin, they attracted nothing but threats and revilings, but no sooner has he doffed them than they receive the warmest welcome. The maid-servant of Persephone runs out to invite the wearer to a splendid banquet prepared on a scale proportionate to the hero's traditional voracity. A whole ox is to be broiled on the embers; there are to be several bowls of that thick soup, after which his soul had so often lusted (supra 63, 64), whilst bread and rolls and honey-cakes, fillets of fish, game, sweetmeats and wine are to be provided in profusion.

ἔπεττεν ἄρτους, ἤψε κατερικτῶν χύτρας
ἔτνους δύ' ἢ τρεῖς, βοῦν ἀπηνθράκιζ' ὅλον,
πλακοῦντας ὤπτα, κολλάβους. ἀλλ' εἴσιθι.
ΞΑ. κάλλιστ', ἐπαινῶ. ΘΕ. μὰ τὸν Ἀπόλλω οὐ μή σ' ἐγὼ
περιόψομάπελθόντ', ἐπεί τοι καὶ κρέα
ἀνέβραττεν ὀρνίθεια, καὶ τραγήματα
ἔφρυγε, κῷνον ἀνεκεράννυ γλυκύτατον.
ἀλλ' εἴσιθ' ἅμ' ἐμοί. ΞΑ. πάνυ καλῶς. ΘΕ. ληρεῖς ἔχων·
οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρίς γέ σοι
ἤδη 'νδον ἔσθ' ὡραιοτάτη κὠρχηστρίδες
ἕτεραι δύ' ἢ τρεῖς. ΞΑ. πῶς λέγεις; ὀρχηστρίδες
ΘΕ. ἠβυλλιῶσαι κἄρτι παρατετιλμέναι.
ἀλλ' εἴσιθ', ὡς ὁ μάγειρος ἤδη τὰ τεμάχη
ἔμελλ' ἀφαιρεῖν χἠ τράπεζ' εἰσήρετο.
ΞΑ. ἴθι νυν, φράσον πρώτιστα ταῖς ὀρχηστρίσιν
ταῖς ἔνδον οὔσαις αὐτὸς ὡς εἰσέρχομαι.
ὁ παῖς, ἀκολούθει δεῦρο τὰ σκεύη φέρων.
ΔΙ. ἐπίσχες οὗτος. οὔ τί που σπουδὴν ποιεῖ,

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505. κατερικτῶν] *Crushed by a hand-mill.* Cf. Wasps 648, 649. Here it is applied to beans, lentils, and other vegetables, crushed to a pulp, and then boiled with milk into a thick soup or broth.

507. πλακοῦντας] *Honey-cakes.* As to the ingredients of which these cakes were composed, see the note on Eccl. 223. Κόλλαβοι (Peace 1196) were small rolls, of a milky-white colour, made of fresh wheat, and eaten hot.—Athenaeus, iii. 75. The Scholiast describes them as ἐοικότας τὴν πλάσιν τοῖς κολλάβοις τῆς κιθάρας, and indeed they seem to have derived their name from their similarity in shape to these pegs (more commonly called κόλλοπες) for relaxing or tightening the strings of the lyre.

508. κάλλιστ', ἐπαινῶ] A polite way of declining. So infra 512, 888. παραιτούμενοι οἱ παλαιοὶ ἔλεγον "κάλλιστ', ἐπαινῶ" καὶ "ἐπῄνουν."—Scholiast. The Latins used *benigne, recte, bene, gratia est*, in the same way. Thus in the Mostellaria of Plautus, v. 2. 9, Theuropides, receiving a salutation and an invitation to supper, returns the salutation but adds, by way of declining the supper, *de coena facio gratiam.* Our own language has, perhaps, no similar idiom; but Molière employs an exact equivalent in Le Dépit Amoureux, v. 3—

Baked mighty loaves, boiled two or three tureens
Of lentil soup, roasted a prime ox whole,
Made rolls and honey-cakes. So come along.

XAN. (*Declining.*) You are too kind. MAID. I will not let you go.
I will not LET you! Why, she's stewing slices
Of juicy bird's-flesh, and she's making comfits,
And tempering down her richest wine. Come, dear,
Come along in. XAN. (*Still declining.*) Pray thank her. MAID. O you're jesting,
I shall not let you off: there's such a lovely
Flute-girl all ready, and we've two or three
Dancing-girls also. XAN. Eh! what! Dancing girls?

MAID. Young budding virgins, freshly tired and trimmed.
Come, dear, come in. The cook was dishing up
The cutlets, and they are bringing in the tables.

XAN. Then go you in, and tell those dancing-girls
Of whom you spake, I'm coming in Myself.
Pick up the traps, my lad, and follow me.

DIO. Hi! stop! you're not in earnest, just because

Monsieur de la Rapière, un homme de la sorte
Doit être regretté. *Mais quant à votre escorte,*
Je vous rends grâces.

Fritzsche supposes that καλῶς, thus used, means *bene est ita ut oblata conditione uti nolim*: but this is an obvious misapprehension.

512. ληρεῖς ἔχων] "You *keep on* playing the fool." The ἔχων is not περιττὸν as the Scholiast thinks. It would have been περιττὸν if employed on the *first* refusal of Xanthias.

516. παρατετιλμέναι] *Trimmed.* ἐσπασμέναι τὰς ἐπανθούσας τῷ προσώπῳ τρίχας, καὶ τὰς τῶν ὀφρύων.—Scholiast. "To eradicate all superfluous hairs formed," as Mr. Mitchell says, "an important operation of the Athenian toilet."

518. ἀφαιρεῖν] Ἐκ τῶν ὀβελίσκων, Scholiast, who also explains εἰσῄρετο by εἰσεφέρετο; cf. Wasps 1216.

519. πρώτιστα ταῖς ὀρχηστρίσιν] He passes over Persephone, from whom the invitation came, and sends his message direct to the dancing-girls.

520. αὐτός] Ἀντὶ τοῦ ὁ δεσπότης.—Scholiast. He speaks of himself as αὐτὸς, as a vaunt over Dionysus, to accentuate the fact that he is himself the master now, and Dionysus but the παῖς of the succeeding line.

ὁτιή σε παίζων Ἡρακλέα γ' ἐσκεύασα;
οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία,
ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα;
ΞΑ. τί δ' ἔστιν; οὐ δή πού μ' ἀφελέσθαι διανοεῖ
ἃ δῶκας αὐτός; ΔΙ. οὐ τάχ', ἀλλ' ἤδη ποιῶ.
κατάθου τὸ δέρμα. ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι
καὶ τοῖς θεοῖσιν ἐπιτρέπω. ΔΙ. ποίοις θεοῖς;
τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν
ὡς δοῦλος ὢν καὶ θνητὸς Ἀλκμήνης ἔσει;
ΞΑ. ἀμέλει, καλῶς· ἔχ' αὖτ'. ἴσως γάρ τοί ποτε
ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἐστι στρ.
νοῦν ἔχοντος καὶ φρένας καὶ
πολλὰ περιπεπλευκότος,
μετακυλίνδειν αὐτὸν ἀεὶ
πρὸς τὸν εὖ πράττοντα τοῖχον
μᾶλλον ἢ γεγραμμένην

534. Ταῦτα μὲν κ.τ.λ.] We now come to two little systems of dimeter trochaics, the counterparts of which will be found infra 590–604. In each case the strophe is addressed by the Chorus to the wielder of the hero's club and lion-skin, here Dionysus, there Xanthias, whose reply is contained in the antistrophe. Here the Chorus are applauding the worldly wisdom of Dionysus in keeping for himself or handing over to Xanthias the garb and symbols of Heracles, according as the symptoms point to a friendly or a hostile reception. They liken him to Theramenes, the shifty and versatile politician who passed with such ease and rapidity from one side to the other that he acquired the popular nickname of ὁ Κόθορνος, *the Slipper*; not indeed because, as the Scholiast here suggests, the κόθορνος was worn by both men and women, but because, as Xenophon tells us (Hellenics, ii. 3. 31), it could be worn indifferently on either foot. See Lucian's Pseudologista 16. Another brilliant little sketch, on the same lines, of the same statesman, is given infra 967–970. They contain a happy and not unfair criticism on the whole career of Theramenes, but are doubtless specially called forth at the present moment by his conduct after the battle of Arginusae.

535. πολλὰ περιπεπλευκότος] Duker refers to what is said of Odysseus at the commencement of the Odyssey, and observes that Eustathius, in his com-

I dressed you up, in fun, as Heracles?
Come, don't keep fooling, Xanthias, but lift
And carry in the traps yourself. XAN. Why! what!
You are never going to strip me of these togs
You gave me! DIO. Going to? No, I'm doing it now.
Off with that lion-skin. XAN. Bear witness all,
The gods shall judge between us. DIO. Gods, indeed!
Why, how could *you* (the vain and foolish thought!)
A slave, a mortal, act Alcmena's son?

XAN. All right then, take them; maybe, if God will,
You'll soon require my services again.

CHOR. This is the part of a dexterous clever
Man with his wits about him ever,
One who has travelled the world to see;
Always to shift, and to keep through all
Close to the sunny side of the wall;
Not like a pictured block to be,

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mentary there, is obviously alluding to the passage before us, explaining, as he does, the epithet πολύτροπον by εὐκίνητον, οὐκ ἐφ' ἑνὸς ἑστῶτα οἷα γεγραμμένην εἰκόνα. However, the description here is not so much that of a man who πολλῶν ἀνθρώπων ἶδεν ἄστεα καὶ νόον ἔγνω, as of a seaman who has sailed on many voyages, and well knows how to provide for his own safety in stormy weather, by avoiding the side which from time to time seems likely to be submerged, and keeping to that which for the moment is high and dry; "a thoroughly shrewd old salt," as Mr. Rudd translates the line. For τοῖχος of course means the side of the vessel, and not, as in the translation, a wall generally. The Scholiast on τοῖχον says ὅμοιον τῷ ἐν Ἀλκμήνῃ Εὐριπίδου,

οὐ γάρ ποτ' εἶαν Σθένελον ἐς τὸν εὐτυχῆ
χωροῦντα τοῖχον τῆς δίκης σ' ἀποστερεῖν,

παροιμία δέ ἐστι πρὸς τὸν εὖ πράττοντα τοῖχον ῥέπειν, ἐπὶ τῶν περὶ τὸ λυσιτελοῦν αἰτοῖς ἀεὶ στρεφομένων. εἴρηται δὲ ἐκ μεταφορᾶς τῶν ἐπιβατῶν τῆς νεώς, ὅταν θατέρου μέρους αὐτοῖς κατακλυζομένου, πρὸς τὸ ἕτερον οὗτοι μεθίστανται. See Eur. Orestes 885 and Porson's note.

εἰκόν' ἐστάναι, λαβόνθ' ἓν
σχῆμα· τὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακώτερον
δεξιοῦ πρὸς ἀνδρός ἐστι
καὶ φύσει Θηραμένους.

ΔΙ. οὐ γὰρ ἂν γέλοιον ἦν, εἰ
Ξανθίας μὲν δοῦλος ὢν ἐν
στρώμασιν Μιλησίοις
ἀνατετραμμένος κυνῶν ὀρ-
χηστρίδ', εἶτ' ᾔτησεν ἀμίδ', ἐ-
γὼ δὲ πρὸς τοῦτον βλέπων
τοὐρεβίνθου 'δραττόμην· οὗ-
τος δ' ἅτ' ὢν αὐτὸς πανοῦργος
εἶδε, κἄτ' ἐκ τῆς γνάθου
πὺξ πατάξας μοὐξέκοψέ
τοὺς χορούς τοὺς προσθίους;

ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος οὑτοσί,

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541. οὐ γὰρ ἂν κ.τ.λ.] Dionysus cheerfully accepts the somewhat equivocal compliment paid him in the strophe, and draws a picture of what might have happened had Xanthias attended the banquet in the character of Heracles. The ὀρχηστρίδες, it will be remembered, were the final inducement which led Xanthias to accept Persephone's invitation.

542. Μιλησίοις] The richly-dyed wools of Miletus were very famous in the ancient world, cf. Lys. 729; and her manufacturers were renowned for their skill in working them up into rugs and carpets. Virgil's allusions in the Georgics to the "Milesian fleeces" are well known—

Quamvis Milesia magno
Vellera mutentur Tyrios incocta rubores.—iii. 306.
Eam circum Milesia vellera nymphae
Carpebant, hyali saturo fucata colore.—iv. 334.

The Scholiast says ἐκεῖ γὰρ ἐν Μιλήτῳ καλὴ ἡ τῶν στρωμάτων ἐργασία. καὶ τὰ Μιλήσια στρώματα ποικίλα καὶ ἁπαλὰ γίνεται καὶ διάφορα.

545. τοὐρεβίνθου] Τοῦ ἀλδοίου.—Scholiast. The ἐρέβινθος is literally our *chickpea*, the Latin *cicer*. See Ach. 801. With the words ᾔτησεν ἀμίδα, compare Thesm. 633.

Standing always in one position;
Nay but to veer, with expedition,
And ever to catch the favouring breeze,
This is the part of a shrewd tactician,
This is to be a—THERAMENES!

DIO. Truly an exquisite joke 'twould be,
Him with a dancing girl to see,
Lolling at ease on Milesian rugs;
Me, like a slave, beside him standing,
Aught that he wants to his lordship handing;
Then as the damsel fair he hugs,
Seeing me all on fire to embrace her,
He would perchance (for there's no man baser),
Turning him round like a lazy lout,
Straight on my mouth deliver a facer,
Knocking my ivory choirmen out.

HOSTESS. O Plathane! Plathane! Here's that naughty man,

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548. *τοὺς χοροὺς τοὺς προσθίους*] He means his front *teeth*; but just as in Wasps 525, the old dicast, with his mind full of his dicastic pay, substitutes *μισθὸν* for *κύλικα*, thereby rendering his speech nonsensical, so here Dionysus, the lord of all dramatic choruses, and indeed at this moment addressing a chorus, substitutes *χοροὺς* for *ὀδόντας* with a similar result. *ἀντὶ τοῦ εἰπεῖν ὀδόντας, εἶπεν χορούς. Διόνυσος γάρ ἐστιν ὁ τῶν χορῶν προστάτης. τὸ δὲ ὅλον παρὰ τὴν ὑπόνοιαν.*—Scholiast. The word *χορὸς*, which often means a "row," was in later times occasionally applied by medical writers to a set of teeth. Dindorf refers to Galen, De usu partium corporis humani i. 8, *ἀλλ' εἰ μὲν χορόν τις ἔστησεν ἐν κόσμῳ δυοῖν καὶ τριάκοντα χορευτῶν ἐπῃνεῖτ' ἂν ὡς τεχνικός. ἐπεὶ δὲ ὀδόντων χορὸν οὕτω καλῶς διεκόσμησεν ἡ φύσις, οὐκ ἄρα καὶ ταύτην ἐπαινεσόμεθα*; But there is no allusion here to that usage of the word.

549. *Πλαθάνη κ.τ.λ.*] This second exchange proves as inopportune as the first. The attire of Heracles, when resumed by Dionysus, again becomes a mark for insult and abuse. The real Heracles, it appears, on his visit to Hades, had not only carried off Cerberus, but also devoured, without payment, the entire contents of a cook-shop. The two women to whom the hostelry belonged come in furious. In the dialogue which ensues we have, as the

ὃς εἰς τὸ πανδοκεῖον εἰσελθών ποτε
ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν. ΠΑΝ. Β. νὴ Δία,
ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἥκει τινί.
ΠΑΝ. Α. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἴκοσιν
ἀν' ἡμιωβολιαῖα. ΞΑ. δώσει τις δίκην.
ΠΑΝ. Α. καὶ τὰ σκόροδα τὰ πολλά. ΔΙ. ληρεῖς, ὦ γύναι,
κοὐκ οἶσθ' ὅ τι λέγεις. ΠΑΝ. Α. οὐ μὲν οὖν με προσεδόκας,
ὁτιὴ κοθόρνους εἶχες, ἂν γνῶναί σ' ἔτι;
τί δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω,
μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρὸν, τάλαν,
ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν.
κἄπειτ' ἐπειδὴ τἀργύριον ἐπραττόμην,
ἔβλεψεν εἰς ἐμὲ δριμὺ κἀμυκᾶτό γε.
ΞΑ. τούτου πάνυ τοὔργον, οὗτος ὁ τρόπος πανταχοῦ.
ΠΑΝ. Α. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν.
ΠΑΝ. Β. νὴ Δία, τάλαινα. ΠΑΝ. Α. νὼ δὲ δεισάσα γέ που
ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·

Scholiast observes, four speakers, παρατηρητέον ὅτι τέσσαρες ἐπὶ σκηνῆς διαλέγονται. No doubt the three professional actors represented Dionysus, Xanthias, and the Hostess, whilst Plathane, who for an angry and excited female is singularly reticent, was represented by a choregic actor.

552. τινί] Τῷ Διονύσῳ δηλονότι, says the Scholiast, and on τις two lines below, ἀντὶ τοῦ, ὁ Διόνυσος· ὁ Ξανθίας δὲ ἠρέμα λαλεῖ. See infra 606. Xanthias is of course delighted at the turn things are taking, and is now poking fun at his unfortunate master.

554. ἀν' ἡμιωβολιαῖα] Ἄξιον ἡμίσεος ὀβολοῦ ἓν ἕκαστον.—Scholiast. The lady does not seem to be speaking very good Greek, and Dionysus plucks up courage, for once, to repudiate the charge; but thenceforth he is silent, overwhelmed by the clamour and volubility of these unexpected assailants.

560. ταλάροις] The τάλαρος was a wicker basket, in the shape of a cheese, into which the curd was introduced, and pressed until all the whey was strained out, and nothing remained but the dried cheese. Mitchell refers to the story of the Cyclops in the ninth book of the Odyssey,

αὐτίκα δ' ἥμισυ μὲν θρέψας λευκοῖο γάλακτος
πλεκτοῖς ἐν ταλάροισιν ἀμησάμενος κατέθηκεν.—246, 247.

That's he who got into our tavern once,
And ate up sixteen loaves. PLATHANE. O, so he is!
The very man. XAN. Bad luck for somebody!
Hos. O and, besides, those twenty bits of stew,
Half-obol pieces. XAN. Somebody's going to catch it!
Hos. That garlic too. DIO. Woman, you're talking nonsense.
You don't know what you're saying. Hos. O, you thought
I shouldn't know you with your buskins on!
Ah, and I've not yet mentioned all that fish,
No, nor the new-made cheese: he gulped it down,
Baskets and all, unlucky that we were.
And when I just alluded to the price,
He looked so fierce, and bellowed like a bull.
XAN. Yes, that's his way: that's what he always does.
Hos. O, and he drew his sword, and seemed quite mad.
PLA. O, that he did. Hos. And terrified us so
We sprang up to the cockloft, she and I.

In modern times the cheese-press, or *τυροβόλιον*, is not a basket, but a wooden shape, perforated with holes. Heracles makes no scruple of swallowing the
6 baskets as well as the new cheeses they contained.

563. *οὗτος ὁ τρόπος*] *Τὸ τρώγειν καὶ μὴ διδόναι, φησὶ, τὸν μισθόν. τοῦτο δὲ ὁ Ξανθίας, ἐπαίρων κατὰ τοῦ Διονύσου τὰς γυναῖκας.*—Scholiast.

566. *κατήλιφ'*] The *κατῆλιψ* appears to have been a shelf or ledge running along the back of the cook-shop, and formed by the upper surface either of a cross-beam or of a partition not reaching to the ceiling. *Κατῆλιψ· μεσόδμη, μεσότοιχον, δοκὸς ἡ ὑπένερθε* (vulgo *ὑπό τινος*) *βαστάζουσα τὸν ὄροφον· οἱ δὲ, ἱκρίωμα τὸ ἐν τῷ οἴκῳ, ὃ καὶ βέλτιον.* Hesychius. Photius, Pollux, Suidas, and other grammarians agree in explaining it by *μεσόδμη*, which is itself explained by Galen in his commentary on Hippocrates, *De Articulis* iv. 41 (partly cited by Dr. Blaydes) as *τὸ μέγα ξύλον τὸ ἀπὸ τοῦ ἑτέρου τοίχου πρὸς τὸν ἕτερον διῆκον, ἔν τε τοῖς τῶν πανδοκείων οἴκοις τοῖς μεγάλοις, ἐν οἷς ἱστᾶσι τὰ κτήνη, καὶ κατ' ἀγρὸν ὁμοίως ἐν τοῖς γεωργικοῖς οἴκοις.* On this ledge articles for sale and household stores would be kept, and here in humbler dwellings the domestic fowls would roost. As to household stores see Lucian (Lexiphanes 8), who, purposely affecting obsolete or out-of-the-way words, says *ὁ μέν τις ἐπὶ τὴν κατήλιφα ἀναρριχησάμενος, ἐπιφόρημα ἐζήτει, One scrambled up to the κατῆλιψ in quest*

ὁ δ' ᾤχετ' ἐξάξας γε τὰς ψιάθους λαβών.
ΞΑ. καὶ τοῦτο τούτου τοὔργον. ἀλλ' ἐχρῆν τι δρᾶν.
ΠΑΝ. Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλεώνά μοι.
ΠΑΝ. Β. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχῃς, Ὑπέρβολον,
ἵν' αὐτὸν ἐπιτρίψωμεν. ΠΑΝ. Α. ὦ μιαρὰ φάρυγξ,
ὡς ἡδέως ἄν σου λίθῳ τοὺς γομφίους
κόπτοιμ' ἄν, οἷς μου κατέφαγες τὰ φορτία.
ΠΑΝ. Β. ἐγὼ δέ γ' ἐς τὸ βάραθρον ἐμβάλοιμί σε.
ΠΑΝ. Α. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμί σου,
δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.
ἀλλ' εἶμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον
ἐκπηνιεῖται ταῦτα προσκαλούμενος.
ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου.
οὐκ ἂν γενοίμην Ἡρακλῆς ἄν. ΔΙ. μηδαμῶς,
ὦ Ξανθίδιον. ΞΑ. καὶ πῶς ἂν Ἀλκμήνης ἐγὼ

---

of dessert. And as to articles of sale and poultry we are told by the Scholiast here, *κατήλιφα· σανίδα ἐν ᾗ πάντα τὰ πωλούμενα τιθέασιν, εἰς ἣν ἀναβαίνοντες οἱ κατοικίδιοι ὄρνιθες ἐκεῖ κοιμῶνται.* This would not be a very safe refuge from Heracles; but Heracles was seeking not them, but theirs.

569. Κλέωνα] Aeacus had threatened Dionysus with all sorts of mythological horrors; the dead hostesses threaten him with the dead demagogues, Cleon and Hyperbolus. The appellation *προστάτης τοῦ δήμου* was the regular description of the leading Athenian demagogue. Cf. Knights 1128, Peace 684, Eccl. 176, Plutus 920, and Aristotle's Polity of Athens *passim.*

574. *τὸ βάραθρον*] This was the pit or chasm at Athens, into which the corpses of slain malefactors were cast. It is frequently mentioned in these comedies, and both in Aristophanes and elsewhere, *ἐμβάλλειν* is the verb uniformly employed to express the act of flinging the criminals into it. In its present condition it is described by Professor Mahaffy (Rambles in Greece, chap. iii) as a cleft in the rock, 200 yards long, 60 wide, and over 30 deep. Euripides probably had the *βάραθρον* in his mind when, in answer to the question of Orestes "What grave will receive my corpse?" he makes Iphigeneia reply, *χάσμα εὐρωπὸν πέτρας* (Iph. in Taur. 626).

576. *χόλικας*] *Tripe*, Knights 1179, Peace 717. *ἢ ἄρτους ἢ ἕντερα*, says the Scholiast, adding *τὸ δὲ ᾧ οὐ πρὸς τὸ δρέπανον, ἀλλὰ πρὸς τὸν λάρυγγα. κατέσπασας δὲ ἀντὶ τοῦ κατεβρόχθισας.* The ex-

Then out he hurled, decamping with the rugs.

XAN. That's his way too; but something must be done.

HOS. Quick, run and call my patron Cleon here!

PLA. O, if you meet him, call Hyperbolus!
We'll pay you out to-day. HOS. O filthy throat,
O how I'd like to take a stone, and hack
Those grinders out with which you chawed my wares.

PLA. I'd like to pitch you in the deadman's pit.

HOS. I'd like to get a reaping-hook and scoop
That gullet out with which you gorged my tripe.
But I'll to Cleon: he'll soon serve his writs;
He'll twist it out of you to-day, he will.

DIO. Perdition seize me, if I don't love Xanthias.

XAN. Aye, aye, I know your drift: stop, stop that talking.
I won't be Heracles. DIO. O, don't say so,
Dear, darling Xanthias. XAN. Why, how can I,

---

planation *ἄρτους* has reference to the MS. reading *κόλικας*, which, however, in that sense should be spelled with a double λ, and has the penultimate long. See Schweighaeuser, at Athenaeus, xiv. 53, who observing that the second explanation *ἔντερα* has reference to *χόλικας*, suggests *χόλικας* here, a suggestion now universally adopted.

578. *ἐκπηνιεῖται*] *Πηνίον* is a ball of thread, *εἴλημα κρόκης* (Scholiast on Il. xxiii. 762), *ἐκπηνίζεσθαι* to unwind the thread; here, to wind something out of a man, which is to be done by issuing writs and bringing accusations, a favourite practice of Cleon in his lifetime, as Aristophanes knew by personal experience. The Scholiasts explain *προσκαλούμενος* by *ἐγκαλῶν, εἰς δικαστήριον ἕλκων, κατηγορῶν αὐτοῦ*. With these words the women go out to fetch their bullies.

579. *κάκιστ' ἀπολοίμην*] "Perdition catch my soul, but I do love thee," Othello, iii. 3. Mr. Puff, in Sheridan's Critic, iii. 1, admits that this line had been composed by Shakespeare some 200 years before it was composed by himself: but Aristophanes seems to have said the same thing some 2,000 years before Shakespeare. Dionysus wants to coax Xanthias into making a second exchange; *φοβούμενος ὁ Διόνυσος*, says the Scholiast, *ὑποκρίνεται φιλίαν πρὸς Ξανθίαν, ἵνα πάλιν Ἡρακλῆς γένηται*.

582. *Ἀλκμήνης υἱός*] *Ἅπερ πρὸς αὐτὸν ὁ Διόνυσος πρότερον ἔλεγε* (supra 531), *ταῦτα λέγει καὶ αὐτὸς εἰρωνευόμενος καὶ παίζων.*—Scholiast.

υἱὸς γενοίμην, δρῦλος ἅμα καὶ θνητὸς ὤν;
ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς·
κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι. 585
ἀλλ' ἤν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
πρόρριζος αὐτὸς, ἡ γυνὴ, τὰ παιδία,
κάκιστ' ἀπολοίμην, κ'Αρχέδημος ὁ γλάμων.
ΞΑ. δέχομαι τὸν ὅρκον, κἀπὶ τούτοις λαμβάνω.

ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ ἀντ. 590
τὴν στολὴν εἴληφας, ἥνπερ
εἶχες ἐξ ἀρχῆς, πάλιν
ἀνανεάζειν [σαυτὸν ἀεὶ]
καὶ βλέπειν αὖθις τὸ δεινὸν,
τοῦ θεοῦ μεμνημένον
ᾧπερ εἰκάζεις σεαυτόν.
εἰ δὲ παραληρῶν ἁλώσει
κἀκβαλεῖς τι μαλθακὸν, 595
αὖθις αἴρεσθαί σ' ἀνάγκη
'σται πάλιν τὰ στρώματα.
ΞΑ. οὐ κακῶς, ὦνδρες, παραινεῖτ',
ἀλλὰ καὐτὸς τυγχάνω ταῦτ'
ἄρτι συννοούμενος.
ὅτι μὲν οὖν, ἦν χρηστὸν ᾖ τι,
ταῦτ' ἀφαιρεῖσθαι πάλιν πει- 600

587. ἡ γυνὴ, τὰ παιδία] To involve one's family with oneself in a common imprecation, though laughably inapplicable to the case of Dionysus, was, as Spanheim observes, a familiar formula at Athens. He refers to Antiphon, "In the Matter of the Murder of Herodes," 11; Andocides, "In the Matter of the Mysteries," 98; Demosthenes against Aristocrates, 67, and other passages. And Dr. Blaydes adds Demosthenes against Euergus, 70, εἰ διομεῖ ἐπὶ Παλλαδίῳ αὐτὸς καὶ ἡ γυνὴ καὶ τὰ παιδία, καὶ καταράσεσθε αὐτοῖς καὶ τῇ οἰκίᾳ κ.τ.λ. And cf. Thesm. 349. Having such a sweeping imprecation in hand, Aristophanes utilizes it, παρὰ προσδοκίαν, by including within its scope that "blear-eyed Archedemus" of whom we have already heard supra 417.

A slave, a mortal, act Alcmena's son!

DIO. Aye, aye, I know you are vexed, and I deserve it,
And if you pummel me, I won't complain.
But if I strip you of these togs again,
Perdition seize myself, my wife, my children,
And, most of all, that blear-eyed Archedemus.

XAN. That oath contents me: on those terms I take them.

CHOR. Now that at last you appear once more,
Wearing the garb that at first you wore,
Wielding the club and the tawny skin,
Now it is yours to be up and doing,
Glaring like mad, and your youth renewing,
Mindful of him whose guise you are in.
If, when caught in a bit of a scrape, you
Suffer a word of alarm to escape you,
Showing yourself but a feckless knave,
Then will your master at once undrape you,
Then you'll again be the toiling slave.

XAN. There, I admit, you have given to me a
Capital hint, and the like idea,
Friends, had occurred to myself before.
Truly if anything good befell
He would be wanting, I know full well,

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593. *σαυτὸν ἀεί*] These words are found in the old editions and several inferior MSS., but are omitted in the best MSS., and are possibly, as Beck suggested, borrowed from the corresponding line in the corresponding system, *μετακυλίνδειν αὐτὸν ἀεί*, supra 536. Their omission makes the line too short by a trochaic dipody, which some have attempted to supply by *πρὸς τὸ σοβαρὸν* (from a gloss in the Oxford MS.), and others by *πρὸς τὸ γαῦρον*. But these are pure conjectures, and certainly not more probable than the reading of the old editions. For though *ἀναπάζειν* is usually intransitive, it is not invariably so. See Steph. Thesaur. s.v. (Paris edition).

600. *ταῦτ' ἀφαιρεῖσθαι*] The Chorus have been warning Xanthias that he will lose the *σχῆμα*, if he does not display the *λῆμα*, of Heracles: but Xanthias,

ράσεταί μ' εὖ οἶδ' ὅτι.
ἀλλ' ὅμως ἐγὼ παρέξω
'μαυτὸν ἀνδρεῖον τὸ λῆμα
καὶ βλέποντ' ὀρίγανον.
δεῖν δ' ἔοικεν, ὡς ἀκούω
τῆς θύρας καὶ δὴ ψόφον.

ΑΙΑ. ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον, 605
ἵνα δῷ δίκην· ἀνύετον. ΔΙ. ἥκει τῳ κακόν.
ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσιτον; ΑΙΑ. εἶεν, μάχει;
ὁ Διτύλας χὠ Σκεβλύας χὠ Παρδόκας
χωρεῖτε δευρὶ καὶ μάχεσθε τουτφί.
ΔΙ. εἶτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ 610
κλέπτοντα πρὸς τἀλλότρια; ΑΙΑ. μάλλ' ὑπερφυᾶ.
ΔΙ. σχέτλια μὲν οὖν καὶ δεινά. ΞΑ. καὶ μὴν νὴ Δία,
εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι,
ἢ 'κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.
καί σοι ποιήσω πρᾶγμα γενναῖον πάνυ· 615
βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβών,

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whilst admitting this, also observes that his retention of the hero's guise does not simply depend upon his own behaviour, for that his master, if he thinks it likely to bring any advantage to himself, will certainly, notwithstanding his oath, insist upon their making a third exchange: ὅμως δέ, he goes on to say, if I may put into his mouth the words of the Platonic Socrates (Cratylus, chap. xxvi), ὅμως δὲ, ἐπειδήπερ τὴν λεοντῆν ἐνδέδυκα, οὐκ ἀποδειλιατέον.

604. ὀρίγανον] Ἀντὶ τοῦ ὁριμύ. τοιοῦτον γὰρ τὸ φυτόν.—Scholiast. It is the *dittany of Crete*, a plant with "a piercing aromatic scent and biting taste." See Miller and Martyn, s.v. *origanum*. Spanheim refers to Theophrastus (Hist. Plant. i. 12 (1)), who, speaking of the juices (χυλῶν) of plants, says, "Some are ὁριμεῖς, οἷον ὀριγάνου, θύμβρας, καρδάμου, νάπυος." All these four plants are by Aristophanes associated with βλέπειν. ὀρίγανον here; θυμβροφάγον in Ach. 254; κάρδαμα in Wasps 455; and νᾶπυ in Knights 631.

605. ξυνδεῖτε] Aeacus re-enters accompanied by two underlings, whom he at once directs to seize and handcuff Xanthias. But Xanthias, laying about him with his club, makes such a determined resistance that the two are unable to overpower him, and Aeacus calls for three more, ὧν καὶ τὰ ὀνόματα εἴρηκεν,

Wanting to take to the togs once more.
Nevertheless, while in these I'm vested,
Ne'er shall you find me craven-crested,
No, for a dittany look I'll wear,
Aye and methinks it will soon be tested,
Hark! how the portals are rustling there.

AEAC. Seize the dog-stealer, bind him, pinion him,
Drag him to justice! DIO. Somebody's going to catch it.
XAN. (*Striking out.*) Hands off! get away! stand back! AEAC. Eh? You're for fighting.
Ho! Ditylas, Sceblyas, and Pardocas,
Come hither, quick; fight me this sturdy knave.
DIO. Now isn't it a shame the man should strike
And he a thief besides? AEAC. A monstrous shame!
DIO. A regular burning shame! XAN. By the Lord Zeus,
If ever I was here before, if ever
I stole one hair's-worth from you, let me die!
And now I'll make you a right noble offer,
Arrest my lad: torture him as you will,

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says the Scholiast, *ὡς δούλων, ἢ τοξοτῶν βαρβάρων*. However, before the three enter, or at all events before the attack on Xanthias is renewed, the latter makes a proposal which Aeacus accepts. As to the interchange of the plural (*ξυνδεῖτε*) and the dual (*ἀνίετον*), see supra 565, 566, infra 1109–12, Ach. 733, Clouds 1506, 1507, Peace 414, 415, and 469, Birds 642–4, Eccl. 1087, and Plutus 73 and 417. Cf. Soph. Oed. Col. 1437, *μέθεσθε δ' ἤδη, χαίρετόν τ'*; Eur. Bacchae 843; Rhesus 619; Plato, Gorgias, xxxvii.

606. *ἥκει τῷ κακόν*] *Ὁ Διόνυσος τοῦτο λέγει, ὅπερ καὶ ὁ Ξανθίας περὶ αὐτοῦ ἀνωτέρω* (supra 552), *ἡσυχῇ δὲ ταῦτα λέγει.*—Scholiast. He is paying back Xanthias in his own coin.

610. *εἶτ' οὐχὶ δεινά*] *Εἶτ' οὐχὶ δεινὰ, κλέπτοντα τοῦτον τὰ ἀλλότρια, πρὸς τούτῳ τύπτειν*; *Ἄλλως. οὐ δεινὸν, φησὶν, ὅτι καὶ τύπτει, κλέψας*;—Scholiast. Dionysus, always siding against Xanthias, declares it to be a scandalous thing, that he should first steal Cerberus, and then assault the officers of justice who come to arrest him. *πρὸς*, here, as elsewhere, is used adverbially.

616. *τὸν παῖδα*] Dionysus is still congratulating himself on the adroitness with which, just at the right moment, he has transferred to Xanthias the dangerous honour of "the club and the tawny skin," when the tables are

κἂν ποτέ μ' ἕλῃς ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.
ΑΙΑ. καὶ πῶς βασανίσω; ΞΑ. πάντα τρόπον, ἐν κλίμακι
δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,
στρεβλῶν, ἔτι δ' ἐς τὰς ῥῖνας ὄξος ἐγχέων,
πλίνθους ἐπιτιθείς, πάντα τἄλλα, πλὴν πράσῳ
μὴ τύπτε τοῦτον μηδὲ γητείῳ νέῳ.
ΑΙΑ. δίκαιος ὁ λόγος· κἂν τι πηρώσω γέ σοι
τὸν παῖδα τύπτων, τἀργύριόν σοι κείσεται.
ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπαγαγών.
ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὀφθαλμοὺς λέγῃ.

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suddenly turned, and he finds to his horror that although he has no longer the honour of representing Heracles the *κυνοκλόπος*, he is nevertheless let in for the punishment of his misdeeds. He had left out of his reckoning that strange but well-known custom whereby an accused person might prove his own innocence by tendering his slaves for the torture. This custom, of proof by slave-torture, is constantly mentioned by the Attic orators: a speaker always brags of his own readiness to submit his slaves to the torture, and always denounces the refusal of his opponent as evidence of the weakness of his case. See (amongst many other passages) *Antiphon*, Against a stepmother, 6, 8, &c., In the matter of a Choreutes, 23; *Lysias*, In the matter of Wounding with malice aforethought, 10–16, &c., In the matter of the Sacred Olive, 34–37; *Isaeus*, In the matter of Kiron's estate, 13–16; *Isocrates*, Trapeziticus, 15–23; *Aeschines*, De F. L. 133-5; *Demosthenes*, Against Pantaenetus, 53–58, First speech against Stephanus, 75, 76. So in the Hecyra of Terence, v. 2. 6, Bacchis finding her own word doubted says,

Ancillas dedo; quolibet cruciatu per me exquire.

During the next few lines Dionysus is standing in a speechless agony of apprehension.

618. *ἐν κλίμακι δήσας*] He takes a malicious pleasure in enumerating, for his master's benefit, the various tortures inflicted by the *βασανισταί*. By *κλῖμαξ* we are to understand not an ordinary ladder, but an instrument of torture somewhat similar to the rack. *Κλῖμαξ δέ ἐστιν εἶδος ὀργάνου βασανιστικοῦ οἷον*

Τῇ κλίμακι διαστρέφονται,

οἷον, τὰ μέλη στρεβλούμενοι.—Etym. Magn., s.v. *βλιμάζειν*. *Κρεμάσας* means that the slave was hung up, probably by his wrists, and left dangling in the air. The *ὑστριχίς*, already mentioned in Peace 746 as a scourge for flogging

And if you find I'm guilty, take and kill me.

AEAC. Torture him, how? XAN. In any mode you please.
Pile bricks upon him: stuff his nose with acid:
Flay, rack him, hoist him; flog him with a scourge
Of prickly bristles: only not with this,
A soft-leaved onion, or a tender leek.

AEAC. A fair proposal. If I strike too hard
And maim the boy, I'll make you compensation.

XAN. I shan't require it. Take him out and flog him.

AEAC. Nay, but I'll do it here before your eyes.

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slaves, was a whip of hog's leather with the bristles left on it; *ἐκ δέρματος, μετ' αὐτῶν τῶν τριχῶν, μάστιξ. ἐξ ὑείων τριχῶν μάστιξ.*—Scholiasts. *μαστιγῶν* and *στρεβλῶν, flogging and racking* or *breaking on the wheel* (Peace 452, Lys. 846, Plutus 875), seem to have been the ordinary methods of torture. In the Trapeziticus of Isocrates (see the preceding note) the banker Pasion is described as having resorted to various subterfuges to prevent a slave (*Κίττον τὸν παῖδα*) who was privy to the deposit which his master denied, being submitted to the torture. At length, however, he professed himself ready to tender him, *προσῆλθεν ἡμῖν, φάσκων ἕτοιμος εἶναι παραδοῦναι βασανίζειν τὸν παῖδα.* Whereupon, says the speaker, *ἠξίουν αὐτοὺς μαστιγοῦν τὸν ἐκδοθέντα καὶ στρεβλοῦν, ἕως ἂν τἀληθῆ δόξειεν αὐτοῖς λέγειν.* However, Pasion withdrew his offer. *δέρειν* means "to flog his skin off." "To pour vinegar into a man's nostrils" requires no explanation: whilst the heaping a heavy pile of bricks on a man's chest is, as Dr. Merry observes, an obsolete penalty of our English procedure. It was employed to compel a man to speak who was obstinately silent.

621. *πλὴν πράσῳ*] Most masters, in giving up a slave to be tortured, would, if they were not entirely destitute of humanity, stipulate that he should not be exposed to the most terrible tortures which might maim or injure him for life. Here the slave, giving up his master to be tortured, does the very reverse, stipulating that he should not be exposed to a mere nominal torture which he would not feel.

625. *οὕτω*] On this understanding, without any more words or conditions. Aeacus is to delay no longer, nor is the vigour of his arm to be restrained by any fear of liability even if Dionysus sinks under the torture. Apparently this liability only arose when the accuser failed. See the *πρόκλησις* at the close of the Oration (Demosthenes) against Neaera, to which, though for a different purpose, Bergler also refers.

κατάθου σὺ τὰ σκεύη ταχέως, χὤπως ἐρεῖς
ἐνταῦθα μηδὲν ψεῦδος. ΔΙ. ἀγορεύω τινὶ
ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'· εἰ δὲ μή,
αὐτὸς σεαυτὸν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί;
ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διός,
τοῦτον δὲ δοῦλον. ΑΙΑ. ταῦτ' ἀκούεις; ΞΑ. φήμ' ἐγώ.
καὶ πολύ γε μᾶλλόν ἐστι μαστιγωτέος·
εἴπερ θεὸς γάρ ἐστιν, οὐκ αἰσθήσεται.
ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῂς εἶναι θεὸς,
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;
ΞΑ. δίκαιος ὁ λόγος· χὠπότερόν γ' ἂν νῷν ἴδῃς
κλαύσαντα πρότερον ἢ προτιμήσαντά τι
τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.
ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνήρ·
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δή.
ΞΑ. πῶς οὖν βασανιεῖς νὼ δικαίως; ΑΙΑ. ῥᾳδίως·
πληγὴν παρὰ πληγὴν ἑκάτερον. ΞΑ. καλῶς λέγεις.
ἰδού, σκόπει νυν ἤν μ' ὑποκινήσαντ' ἴδῃς.
ΑΙΑ. ἤδη 'πάταξά σ'. ΞΑ. οὐ μὰ Δί'. ΑΙΑ. οὐδ' ἐμοὶ δοκεῖς.
ἀλλ' εἶμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. πηνίκα;

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628. *ἀγορεύω τινί*] The indefinite *τινὶ* is equivalent to our phrase "to all whom it may concern."

637. *δίκαιος ὁ λόγος*] Cf. supra 623. Xanthias, who as a slave has long been case-hardened to blows, is confident that he is less sensitive to pain, and has a greater power of endurance, than his delicate and voluptuous master; and he is therefore quite willing to submit to his accustomed, provided that Dionysus is compelled to submit to an unaccustomed, flagellation. By this means he escapes detection for the moment, and at the same time has the real satisfaction of seeing his master soundly whipped.

638. *προτιμήσαντά τι*] *Φροντίσαντα τῶν πληγῶν.* Ἀττικῶς.—Scholiast. Brunck refers to Ach. 27 *προτιμῶσ' οὐδέν*; Plutus 883 *οὐδὲν προτιμῶ σου*; infra 655, and (Demosthenes) in the matter of the isle of Halonnesus, 16 *ὧν οὐδὲν προτιμᾷ.*

643. *πληγὴν παρὰ πληγήν*] The next thirty lines are occupied with the whipping test. The two are to receive alternate strokes, though in the end Dionysus gets one more than his share, he receiving the second, fourth, sixth and

Now then, put down the traps, and mind you speak
The truth, young fellow. DIO. (*In agony.*) Man! don't torture ME!
I am a god. You'll blame yourself hereafter
If you touch ME. AEAC. Hillo! What's that you are saying?
DIO. I say I'm Bacchus, son of Zeus, a god,
And *he*'s the slave. AEAC. You hear him? XAN. Hear him? Yes.
All the more reason you should flog him well.
For if he is a god, he won't perceive it.
DIO. Well, but you say that you're a god yourself.
So why not *you* be flogged as well as I?
XAN. A fair proposal. And be this the test,
Whichever of us two you first behold
Flinching or crying out—he's not the god.
AEAC. Upon my word you're quite the gentleman,
You're all for right and justice. Strip then, both.
XAN. How can you test us fairly? AEAC. Easily,
I'll give you blow for blow. XAN. A good idea.
We're ready! Now! (*Aeacus strikes him*), see if you catch me flinching.
AEAC. I struck you. XAN. (*Incredulously.*) No! AEAC. Well, it seems "no," indeed.
Now then I'll strike the other (*Strikes Dio.*). DIO. Tell me when?

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seventh, whilst Xanthias has only three, the first, third, and fifth. Both profess not even to feel their first blow; at the second Xanthias utters a whimper, which he passes off as due to his anticipation of some religious festival, whilst Dionysus cries out and his eyes fill with tears, for both of which symptoms he makes a very lame excuse; when the third falls, Xanthias can no longer dissemble his pain, but attributes it, not to the blow, but to a thorn in his foot; and both in his third and fourth Dionysus in agony shrieks out the name of a god, in each case endeavouring to treat it as the commencement of a poetic quotation.

644. *ἰδού*] This signifies "Ready!" as infra 1378, 1390, and frequently elsewhere. Then the blow descends, and it is not until after its fall that Xanthias proceeds, "See if I shall flinch when you strike me," as if the blow were yet to come. Aeacus treats the incredulous exclamation *οὐ μὰ Δία*, as if it meant "I did not feel it," and rejoins "So indeed it seems to me."

646. *πηρίκα*] Beck says "Anxietatem haec quaestio, de tempore quo verberaturus sit, prodit." But this is a mistake,

ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κἆτα πῶς οὐκ ἔπταρον;
ΑΙΑ. οὐκ οἶδα· τουδὶ δ' αὖθις ἀποπειράσομαι.
ΞΑ. οὔκουν ἀνύσεις; ἰατταταῖ. ΑΙΑ. τί τάττταταῖ;
μῶν ὠδυνήθης; ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα
ὁπόθ' Ἡράκλεια τἀν Διομείοις γίγνεται.
ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.
ΔΙ. ἰοὺ ἰού. ΑΙΑ. τί ἔστιν; ΔΙ. ἱππέας ὁρῶ.
ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὀσφραίνομαι.

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the blow has already fallen, and Dionysus is in his turn pretending that he did not observe it.

647. *οὐκ ἔπταρον*] *How came it then that I did not sneeze?* It is difficult to give any satisfactory explanation of the word *ἔπταρον*. According to the Scholiast, Dionysus means that a blow from the scourge would affect him as little as the tickling of his nose with a straw, which would merely make him sneeze; and as he has not sneezed, how can he have received the blow? This is exceedingly far-fetched, and nothing can be more irrelevant than Conz's remark "sternutatio in ominibus bonis malisve habebatur." I venture to suggest that for *ἔπταρον* we ought to read *ἔπτακον*, the second aorist of *πτήσσω*, a form sufficiently authenticated by the compound *καταπτακών* in Aesch. Eum. 243, *How came it then that I did not flinch?*

649. *ἰατταταῖ*] Such ejaculations as *ἰατταταῖ*, *ἀτταταῖ*, *ἀππαπαῖ*, *παπαῖ*, and the like had no determinate signification, and might with equal aptness express pleasure, pain, desire, surprise or any other emotion. See Ach. 1190, 1198, Wasps 309, Lys. 924, Theam. 223 and above 57, 63. Here of course it is really a cry of pain, but Xanthias passes it off as a cry of longing for the merry-making of the Heracleian festival. Fritzsche indeed takes an entirely different view, contending that Xanthias *admits* his exclamation *ἰατταταῖ* to be a cry of *grief*, but pretends, in his character of Heracles, to be grieving at the suspension of his own Diomeian festival. He suggests (1) that "in tanto tamque aperto dolore, risus atque hilaritas ne fingi quidem commode poterat." (2) That possibly "Athenienses inter tot belli curas magnum Herculis festum in Diomeensium pago celebrari solitum intermiserant," and thirdly that "Xanthias-Hercules minime plagis se doluisse ait, sed sollicitum fuisse sacrorum suorum intermissione." The first suggestion is against the spirit of the whole scene, and Fritzsche himself altogether ignores it four lines below, where he says that "Dionysus fingit se equitibus subito in conspectum datis laetatum, quia *ἰού* non solum dolorem exprimit, sed etiam effuse gaudentis est." The second suggestion is without a particle of authority or (considering the deme's position) of probability; whilst the third seems completely dis-

AEAC. I struck you. DIO. Struck me? Then why didn't I sneeze?
AEAC. Don't know, I'm sure. I'll try the other again.
XAN. And quickly too. Good gracious! AEAC. Why "good gracious"?
Not hurt you, did I? XAN. No, I merely thought of
The Diomeian feast of Heracles.
AEAC. A holy man! 'Tis now the other's turn.
DIO. Hi! Hi! AEAC. Hallo! DIO. Look at those horsemen, look!
AEAC. But why these tears? DIO. There's such a smell of onions.

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posed of by the comment of Aeacus, *ἄνθρωπος ἱερὸς*, an expression as inapplicable to a god mourning over his lost honours, as it is applicable to a worshipper anticipating with joy the approach of a religious festival. And, in truth, throughout this whipping scene, Dionysus does not keep up his character of Dionysus, nor Xanthias his assumed character of Heracles.

651. *Ἡράκλεια τὰν Διομείοις*] The festival in honour of Heracles within the precincts *τοῦ Ἡρακληίου τοῦ ἐν Κυνοσάργει* (as Hdt. calls it v. 63, vi. 116) seems to have been celebrated with an abundance of buffoonery which would be dear to the soul of Xanthias; and doubtless at some stage of the proceedings the cry of *ἰαττατταῖ* was, as Conz also suggests, loudly raised by the assembled worshippers. Kock refers to the account given by Athenaeus, xiv. 3, of sixty jesters who in the following century frequented this particular temple. Philip of Macedon, we are told, gave them a talent to write down their jokes and send them to himself. Cynosarges was a locality in the extramural portion of the deme *Διόμειοι* which extended on both sides of the gates thence called the *Διόμειαι πύλαι*. There was a tradition that whilst Diomus was offering a sacrifice, a white dog, passing along, ran off with the meat and hid it in some secret place. An oracle directed Diomus to erect an altar to Heracles on the spot where the meat had been hidden. The spot was discovered, and from the white dog was called *Κυνόσαργες*, and about it was erected the famous Temple of Heracles. The story is told, with variations, by almost all the old grammarians.

653. *ἰοὺ ἰού*] Here we have another exclamation of dubious import. As originally uttered by Dionysus, it was of course a shriek of agony, which he tries to pass off as a shout of excitement at seeing some horsemen go by. This, however, as Aeacus observes, does not account for the tears which suffuse his eyes; and for these he has to resort to another explanation, attributing them to a sudden smell of onions; cf. Lys. 798. *Mine eyes smell onions, I shall weep anon*, says old Lafeu in the closing scene of All's Well that Ends Well. And Shakespeare introduces the same notion in Antony and Cleopatra, and the Taming of the Shrew.

ΑΙΑ. ἐπεὶ προτιμᾷς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει.
ΑΙΑ. βαδιστέον τἄρ' ἐστὶν ἐπὶ τονδὶ πάλιν.
ΞΑ. οἴμοι. ΑΙΑ. τί ἔστι; ΞΑ. τὴν ἄκανθαν ἕξελε.
ΑΙΑ. τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.
ΔΙ. Ἄπολλον, ὃς που Δῆλον ἢ Πύθων' ἔχεις.
ΞΑ. ἤλγησεν· οὐκ ἤκουσας; ΔΙ. οὐκ ἔγωγ', ἐπεὶ
ἴαμβον Ἱππώνακτος ἀνεμιμνησκόμην.
ΞΑ. οὐδὲν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνας σπόδει.
ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἤδη πάρεχε τὴν γαστέρα.
ΔΙ. Πόσειδον, ΞΑ. ἤλγησέν τις.
ΔΙ. ὃς Αἰγαίου πρῶνας [ἔχεις], ἢ γλαυκᾶς μέδεις
ἁλὸς ἐν βένθεσιν.
ΑΙΑ. οὔ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν
ὁπότερος ὑμῶν ἐστι θεός. ἀλλ' εἴσιτον·
ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται

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657. τὴν ἄκανθαν ἕξελε] Ἐπάρας τὸν πόδα τὴν πτέρναν δείκνυσι. — Scholiast. And the audience would not pause to consider whether the sensation of pain was a less disproof of his divinity when occasioned by a thorn than when occasioned by a blow.

659. Ἄπολλον] Οἱ γὰρ ἀλγοῦντες τοὺς θεοὺς ἀνακαλοῦνται.—Scholiast.

661. Ἱππώνακτος] Ὡς ἀλγήσας καὶ συγκεχυμένος οὐκ οἶδε τί λέγει· ἐπεὶ οὐχ Ἱππώνακτος, ἀλλ' Ἀνανίου· ἐπιφέρει δὲ ὁ Ἀνανίας αὐτῷ

ἢ Νάξον, ἢ Μίλητον, ἢ θείαν Κλάρον
ἵκου καθ' ἱέρ', ἢ Σκύθας ἀφίξεαι.—Scholiast.

But there is no need to attribute the mention of Hipponax to any pain or flurry on the part of Dionysus. The scanty poems of Ananius were always appended to the more ample writings of Hipponax, and were often quoted under his name. Only four fragments of the iambics of Ananius are still extant (see Bergk's Poetae Lyrici Graeci); and of these there is but one which is not also ascribed to Hipponax.

664. Πόσειδον] In his eagerness to carry out the suggestion of Xanthias, Aeacus forgets that the next blow belonged of right to Xanthias himself, and accordingly inflicts two in succession upon Dionysus. To redress this injustice, Mr. Green would give the words Πόσειδον . . . ὃς Αἰγαίου κ.τ.λ. to Xanthias, and ἤλγησέν τις to Dionysus, so that the latter words would be a retort to the ἤλγησεν of Xanthias four

AEAC. Then you don't mind it? DIO. (*Cheerfully.*) Mind it? Not a bit.
AEAC. Well, I must go to the other one again.
XAN. O! O! AEAC. Hallo! XAN. Do pray pull out this thorn.
AEAC. What does it mean? 'Tis this one's turn again.
DIO. (*Shrieking.*) Apollo! Lord! (*Calmly*) of Delos and of Pytho.
XAN. He flinched! You heard him? DIO. Not at all; a jolly
Verse of Hipponax flashed across my mind.
XAN. You don't half do it: cut his flanks to pieces.
AEAC. By Zeus, well thought on. Turn your belly here.
DIO. (*Screaming.*) Poseidon! XAN. There! he's flinching. DIO. (*Singing*) who dost reign
Amongst the Aegean peaks and creeks
And o'er the deep blue main.
AEAC. No, by Demeter, still I can't find out
Which is the god, but come ye both indoors;
My lord himself and Persephassa there,

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lines above: compare 606 supra. But though I was at one time much taken with this suggestion, I am now satisfied that the MS. arrangement is correct. To make Xanthias prepare a rod for his own back (a very inappropriate metaphor, however) would be to turn the laugh against him, and in favour of Dionysus, which is quite contrary to the relation in which the pair stand towards each other: nor would the literary abilities of the slave, which are only equal to the idea about the thorn, soar to the height of the quotation and song. Here, as before, the name of the god is a mere involuntary exclamation, and is only by an afterthought turned into the commencement of a lyrical sentence. The Scholiast says, *παρὰ τὰ Σοφοκλέους ἐκ Λαοκόωντος "Πόσειδον, ὃς Αἰγαίου μέδεις πρῶνας, ἢ γλαυκᾶς μέδεις εὐανέμου λίμνας, ἐφ' ὑψηλαῖς σπιλάδεσσι στομάτων."* This is obviously corrupt, but it cannot be amended with certainty.

668. *οὐ δύναμαι*] *Ἀμφότεροι γὰρ ὠδυνήθησαν.*—Scholiast. "Non potest cognoscere uter sit Deus, quia ambo dolorem dissimulare non poterant."—Bergler. But the meaning is the very reverse. Aeacus had accepted their explanations in simple good faith, and believed that *neither* had flinched. Had he taken the Ἄπολλον in 659 for a shriek of pain, he would at once have closed the inquiry, and concluded Dionysus *εἶναι μὴ θεόν*, supra 639; whereas the remark of Xanthias, *οὐδὲν ποιεῖς γάρ*, and the reply of Aeacus, *μὰ τὸν Δία, No more I do*, show plainly that the test had so far failed. Aeacus swears by Demeter, as is becoming in a servant of Hades.

χὴ Φερσέφατθ', ἅτ' ὄντε κἀκείνω θεώ.
ΔΙ. ὀρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε
πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΟ. Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἕλθ' ἐπὶ τέρψιν ἀοιδᾶς ἐμᾶς, στρ.
τὸν πολὺν ὀψομένη λαῶν ὄχλον, οὗ σοφίαι 676
μυρίαι κάθηνται,
φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ δὴ χείλεσιν ἀμφιλάλοις

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673. πληγὰς λαβεῖν] The actors retire from the stage, and the Chorus, turning to the audience, commence the last Parabasis which has come down to our days. It is not a complete Parabasis like those of the Acharnians, the Knights, the Wasps, and the Birds. It answers to the second or shorter Parabasis of the Knights and the Birds. The Parabasis Proper is gone, and with it the Commation which introduced it, and the Pnigos with which it concluded. The last four parts alone remain: the Strophe and Epirrhema: and the Antistrophe and Antepirrhema.

674–685. Μοῦσα κ.τ.λ.] THE STROPHE. The commencement of the Strophe is obviously borrowed from some tragic poet, and as we know that the commencement of the Antistrophe is taken from Ion of Chios, we may perhaps not unreasonably infer that we are here also listening to his words. It seems to me that the actual quotation or parody goes down to and includes the word φιλοτιμότεραι, Aristophanes substituting the name Κλεοφῶντος for the high-flown genitives of the original as well for the sake of raising a laugh at the unexpected bathos, as for the purpose of indulging in a fling at that pernicious demagogue. I take it, however, that the language of Ion is more or less adapted, though of course wrested from its proper context, throughout the remainder of the Strophe.

674. χορῶν ἱερῶν ἐπίβηθι] *Commence the sacred choral dance and song.* They speak of the Muse as of a charioteer mounting upon her car. Compare Hesiod (W. and D. 658, 659),

τὸν μὲν ἐγὼ Μούσῃς Ἑλικωνιάδεσσ' ἀνέθηκα,
ἔνθα με τὸ πρῶτον λιγυρῆς ἐπέβησαν ἀοιδῆς.

The Scholiast says that the Muse here invoked is Terpsichore, and this is perhaps implied by the juxtaposition of the words χορῶν and τέρψιν.

677. σοφίαι] This is a mere substitution of the abstract σοφίαι for the concrete σοφοὶ, just as in Milton's Paradise Lost, bk. v, Raphael, we are told

From among
Thousand celestial ardours, where he stood

Being gods themselves, will soon find out the truth.

DIO. Right! right! I only wish you had thought of that
Before you gave me those tremendous whacks.

CHOR. Come, Muse, to our Mystical Chorus, O come to the joy of my song,
O see on the benches before us that countless and wonderful throng,
Where wits by the thousand abide, with more than a Cleophon's pride—
On the lips of that foreigner base, of Athens the bane and disgrace,

---

Veiled with his gorgeous wings, upspringing light
Flew through the midst of heaven.

678. Κλεοφῶντος] The political folly of this demagogic lyre-maker, who in the violence of his oratory out-Cleoned Cleon, is attacked at the close of the play, where see the notes. Here the satire turns on the strain of Thracian blood which he derived from his mother. The Scholiast tells us that in the Cleophon of Plato, which competed with the Frogs, she was represented on the stage speaking broken Greek. See the remarks on that play in the Introduction. In this and the three following lines, almost every expression points to the semi-Thracian origin of Cleophon, "upon whose double-speaking lips the Thracian swallow is terribly roaring, as she sits perched on that barbarian leafage." The word ἀμφιλάλοις was formerly taken to mean simply *garrulous*, but almost all recent editors consider it to signify *chattering in two dialects* (the Attic and the Thracian) like ἀμφίγλωσσος, with which Mr. Green compares it. The βάρβαρον πέταλον is another description of the same perch. The "Thracian swallow" is a very happy expression. The swallow's song was always compared to a foreign tongue. Bergler cites Agamemnon 1013,

χελιδόνος δίκην,
ἀγνῶτα φωνὴν βάρβαρον κεκτημένη.

where the Scholiast says, ὅτι βάρβαρον τὸ ὄρνεον, διὰ τοῦτο παραβάλλει τοῦτο αὐτῇ· ἐν Θρᾴκῃ γὰρ ἡ μεταμόρφωσις αὐτῆς ἱστόρηται, and Bp. Blomfield refers to Hesychius, s.v. χελιδόσι· τοὺς βαρβάρους χελιδόσιν ἀπεικάζουσι διὰ τὴν ἀσύνθετον λαλιάν. See also the Scholiast on Birds 1680. The epithet Θρηκία was as appropriate to the swallow—since it was in Thrace that Procne and Philomela were metamorphosed, the one into a swallow and the other into a nightingale—as it was apt for the poet's satire upon the Thracian origin of Cleophon. At the same time it was far from his intention to attribute to the demagogue the musical notes of the swallow, and therefore the bird on Cleophon's lips does not warble but δεινὸν ἐπιβρέμεται (cf. infra 814), *makes a terrible roaring*. It

δεινὸν ἐπιβρέμεται
Θρηκία χελιδὼν,
ἐπὶ βάρβαρον ἐζομένη πέταλον·
κελαδεῖ δ' ἐπίκλαυτον ἀηδόνιον νόμον, ὡς ἀπολεῖται,
κἂν ἴσαι γένωνται.

τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει

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is Cleophon's voice, and not her own, that issues from the swallow's throat.

683. *ἀηδόνιον*] It would never occur to *us* to couple the swallow's song with that of the nightingale, but it was otherwise with the Greeks: with them the two songs were constantly mentioned together. When Apollo first came to Delphi, sang Alcaeus in the paean of which Himerius has left us a paraphrase, *ᾄδουσι μὲν ἀηδόνες αὐτῷ, ᾄδουσι δὲ καὶ χελιδόνες* (Bergk, Alcaei Fragm. 3). Lucian, in his Veracious History, ii. 15, tells of a chorus composed *ἐκ κύκνων καὶ χελιδόνων καὶ ἀηδόνων*, and when they sing, he adds, *πᾶσα ἡ ὕλη ἐπαυλεῖ*. Cf. Id. Philopatris, 3. And Longus, in his Pastorals, ii. 3, says that *οὔτε χελιδὼν, οὔτε ἀηδὼν, οὔτε κύκνος* has so sweet and musical a voice as that of newly-found Love. Whether this conjunction is the cause, or the result, of the legend of Procne and Philomela, it is perhaps impossible to say. Here the swallow borrows her sister's song, because her own is brisk and cheerful (see the note on Peace 800): and in order to celebrate on Cleophon's lips his own approaching destruction, she needs the wailing, dirge-like notes of the bird who, in the beautiful dactylics of Sophocles, is called simply *ἁ στονόεσσα*,

ἀλλ' ἐμέ γ' ἁ στονόεσσ' ἄραρεν φρένας,
ἃ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,
ὄρνις ἀτυζομένα, Διὸς ἄγγελος.—Electra 146–8.

685. *κἂν ἴσαι γένωνται*] Αἱ *ψῆφοι δηλονότι*, says the Scholiast, that is, the votes for and against him: an equality which ought to ensure an acquittal. For this was the great principle laid down for all time by Athene at the trial of Orestes before the Athenian Areopagus, *νικᾶν ἴσαις ψήφοισι τὸν φεύγοντ' ἀεί*. Many passages bearing on this rule of Athenian judicature are discussed by C. O. Müller in his Dissertations on the Eumenides, Appendix i, to which may be added Aeschines against Ctesiphon, 253. It is thought that some capital charge was impending over Cleophon at this moment, and if these words imply that he expected to be convicted by some illegal proceeding, his fear was, according to Lysias, abundantly justified. See the note on 1505 infra.

686–705. The Epirrhema. It was chiefly to this Epirrhema that the play was indebted for the unique honour of

There is shrieking, his kinsman by race,
The garrulous swallow of Thrace;
From that perch of exotic descent,
Rejoicing her sorrow to vent,
She pours to her spirit's content, a nightingale's woful lament,
That e'en though the voting be equal, his ruin will soon be the sequel.

Well it suits the holy Chorus evermore with counsel wise

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a second representation, and the poet for the glory of receiving, not merely the usual wreath of ivy, but a special wreath formed of branches of the Sacred Olive: the final tribute of the Imperial City, not to his wit or his genius, but to the exalted and consistent patriotism which had distinguished his entire career. Here he pleads for sinking all differences in this hour of peril: for re-enfranchising all the disfranchised, specially those citizens of pure Athenian blood who had incurred the enmity of the democracy by their connexion with the revolution of the Four Hundred, and who had consequently, for the space of seven anxious years, been deprived of all rights of citizenship. See Lysias, *Δήμου καταλύσεως ἀπολογία*, § 35. He ascribes their fall to the wrestling-tricks of Phrynichus, the Athenian general, the most zealous promoter of that revolution; *παρέσχε δὲ καὶ Φρύνιχος ἑαυτὸν πάντων διαφερόντως προθυμότατον ἐς τὴν ὀλιγαρχίαν*.—Thuc. viii. 68. On this account, and because he was strongly suspected of twice attempting to betray his country to the enemy, his memory was especially obnoxious to the Athenian people. In the oration of Lysias, For Polystratus, § 11, it is said that for purposes of prejudice Polystratus was alleged to be a kinsman of Phrynichus; but this, the speaker declares, was a calumny (*ψευδῆ κατηγόρουν*); he was not a kinsman, he was merely a fellow burgher of Phrynichus: and if this is a crime, it must also be a crime to be his fellow citizen, as all the Athenians were. Many, he adds, were led astray by Phrynichus and Peisander who were really good and loyal citizens. The poet's advice, applauded at the moment, was carried into effect before the year was over. Immediately after the disaster of Aegospotami, a decree was passed, on the motion of Patrocleides, *τοὺς ἀτίμους ἐπιτίμους ποιῆσαι*.—Xen. Hell. ii. 2. 11; Andoc. de Mysteriis, § 73; Lysias, *Δήμου καταλύσεως ἀπολογία*, § 36.

686. *τὸν ἱερὸν χορόν*] All dramatic choruses were *ἱεροὶ χοροί*, as forming part of the worship and festival of Dionysus. But the Chorus of the Frogs was invested with special sanctity from its sacred mystical character. This vindication of the right and duty of the sacred Chorus to tender its advice to the State seems to betray some doubt and some anxiety on the part of the poet as to the reception which the

ξυμπαραινεῖν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ
ἐξισῶσαι τοὺς πολίτας κἀφελεῖν τὰ δείματα.
κεἴ τις ἥμαρτε σφαλείς τι Φρυνίχου παλαίσμασιν,
ἐγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε
αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἁμαρτίας.
εἶτ' ἄτιμόν φημι χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.
καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν ναυμαχήσαντας μίαν
καὶ Πλαταιᾶς εὐθὺς εἶναι κἀντὶ δούλων δεσπότας.
κοὐθὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς φάσκειν ἔχειν,
ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.
πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἳ μεθ' ὑμῶν πολλὰ δὴ
χοἱ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,
τὴν μίαν ταύτην παρεῖναι ξυμφορὰν αἰτουμένοις.
ἀλλὰ τῆς ὀργῆς ἀνέντες, ὦ σοφώτατοι φύσει,
πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα

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advice he was about to offer would obtain from the audience.

688. *ἐξισῶσαι*] Τουτέστιν, *ἐντίμους ποιῆσαι τοὺς ἀτιμωθέντας.*—Scholiast.

691. *αἰτίαν ἐκθεῖσι*] These words are commonly translated *having expounded the cause of their slip*, a translation quite unsuitable to the present passage. Here they mean *having put away the cause of their offence*, that is, their oligarchical leanings. Cf. Lucian, De Syria Dea, 20.

692. *ἄτιμον μηδέν'*] Ἡγοῦμαι *ταύτην μόνην σωτηρίαν εἶναι τῇ πόλει, ἅπασιν Ἀθηναίοις τῆς πολιτείας μετεῖναι*, as Lysias says in his speech on Upholding the *πάτριος πολιτεία*, and elsewhere.

693. *αἰσχρόν ἐστι*] The sentence, as Bergler pointed out, begins in one way and ends in another. Had it continued as it commenced, it would have run, *'Tis a shame to enfranchise slaves and leave genuine Athenians disfranchised.* But when the speaker has concluded the first half of his sentence, he perceives that he may seem to be disapproving of the enfranchisement of the slaves, and therefore breaks off to say, parenthetically, *Not that I object to that measure; on the contrary, I heartily applaud it.* And then, resuming, he does not take up the unfinished sentence, but concludes, as if he were continuing the parenthesis, *but ye should not leave genuine Athenians disfranchised.*

694. Πλαταιᾶς] Ἀντὶ τοῦ Πλαταιέας. *τοὺς συνναυμαχήσαντας δούλους Ἑλλάνικός φησιν ἐλευθερωθῆναι, καὶ ἐγγραφέντας ὡς Πλαταιεῖς συμπολιτεύσασθαι αὐτοῖς, διεξιὼν τὰ ἐπὶ Ἀντιγένους τοῦ πρὸ Καλλίου.*—Scholiast. The decree regulating the status of the Plataeans on their admission to Athenian citizenship is given

To exhort and teach the city: this we therefore now advise—
End the townsmen's apprehensions; equalize the rights of all;
If by Phrynichus's wrestlings some perchance sustained a fall,
Yet to these 'tis surely open, having put away their sin,
For their slips and vacillations pardon at your hands to win.
Give your brethren back their franchise. Sin and shame it were that slaves,
Who have once with stern devotion fought your battle on the waves,
Should be straightway lords and masters, yea Plataeans fully blown—
Not that this deserves our censure; there I praise you; there alone
Has the city, in her anguish, policy and wisdom shown—
Nay but these, of old accustomed on our ships to fight and win,
(They, their fathers too before them), these our very kith and kin,
You should likewise, when they ask you, pardon for their single sin.
O by nature best and wisest, O relax your jealous ire,
Let us all the world as kinsfolk and as citizens acquire,

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in the oration [Demosthenes] in Neaeram, § 104. They were to be enrolled in Athenian tribes and demes, and to have every privilege of Athenian citizens, save only that the individuals first enrolled were not, though their descendants were, to be eligible for the archonship and certain family priesthoods. The slaves who fought at Arginusae were admitted to the citizenship on the same terms. It would have been very objectionable for a man who had himself been an actual slave to become an archon or a member of one of the sacred colleges: but even this privilege was not withheld from his descendants.

697. *πρὸς δὲ τούτοις*] Bergler placed a comma after *δὲ*, treating *πρὸς* as an adverb; and his construction is very generally followed. But *πρὸς τούτοις* is the commonest possible expression for *besides*, and had Aristophanes used *πρὸς* adverbially, it is incredible that he should have made an unnecessary ambiguity by immediately subjoining *τούτοις*. There is, of course, no need for *τούτοις* to be expressed after *παρεῖναι*.

699. *μίαν*] As the *πολλὰ ἐναυμάχησαν* of lines 697, 698 is intended as a contrast to the *ναυμαχήσαντας μίαν* of 693, so here again *μίαν ξυμφορὰν* is contrasted, though in a different way, with the *μίαν* [*ναυμαχίαν*] there. The enfranchised slaves had fought but one battle; the disfranchised Athenians had committed but one fault. *ξυμφορὰν* is used delicately, as Mitchell observes, for *ἁμαρτίαν*.

701. *πάντας ἀνθρώπους*] "This," says Dr. Merry, "is limited, of course, to those at Athens." To me, on the con-

κἀπιτίμους καὶ πολίτας, ὅστις ἂν ξυνναυμαχῇ.
εἰ δὲ ταῦτ' ὀγκωσόμεσθα κἀποσεμνυνούμεθα
τὴν πόλιν, καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις,
ὑστέρῳ χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ δόξομεν. 705

εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ τρόπον ὅστις ἔτ' οἰμώξεται, ἀντ.
οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,
Κλειγένης ὁ μικρὸς,
ὁ πονηρότατος βαλανεὺς ὁπόσοι κρατοῦσι κυκησιτέφρου 710
ψευδολίτρου κονίας
καὶ Κιμωλίας γῆς,

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trary, the whole force of the passage seems to consist in the utter absence of all limit and restriction. "Let us not reject anybody in the wide world," says the poet, "who is willing to fight on our ships, be he kinsman or stranger, Greek or barbarian, bond or free." He is now going beyond his plea for re-enfranchisement, and is arguing for an extension of the citizenship to all who will help the city in her hour of need.

704. *κυμάτων ἐν ἀγκάλαις*] Δίδυμός φησι παρὰ τῷ Αἰσχύλῳ· ἐστὶ δὲ ὄντως παρὰ τῷ Ἀρχιλόχῳ

ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις,

θέλει δὲ εἰπεῖν, καὶ ταῦτα ὄντες ἐν πολλοῖς κινδύνοις.—Scholiast. *ἔχοντες* is taken by Brunck, Elmsley (on Bacch. 89), and others to be equivalent to *ὄντες*, but it seems far better to understand *τὴν πόλιν* from the commencement of the line. *If we grow puffed up and are high and mighty about the city* (meaning, of course, with regard to the right of citizenship), *and that, too, when she is reeling* (literally, when we have her) *in the embraces of the waves*, &c.

706–717. THE ANTISTROPHE. The Strophe dealt with the well-known Cleophon, the Antistrophe deals with the utterly unknown Cleigenes. He is here described as a worthless and quarrelsome little bathman, but had that been all, he would never have occupied a niche in the Parabasis of the Frogs. We may be sure that he was a politician of the same type as Cleophon, and therefore an opponent of peace with Sparta, a circumstance not obscurely intimated by the words *οὐκ εἰρηνικός ἐστι*. A Scholiast begins *φαίνεται δὲ ὁ Κλειγένης περὶ τὰ πολιτικὰ*, but does not finish his sentence. If Fritzsche is right in identifying him with the *Κλεογένης ἐγραμμάτευεν* of a decree cited by Andocides de Mysteriis, 96, he may have been one of the very *ὑπογραμματέων* against whom Aristophanes inveighs, infra 1084. And, anyhow, *πίθηκος* here is doubtless used in the same sense as *δημοπιθήκων* there. The bath business

All who on our ships will battle well and bravely by our side.
If we cocker up our city, narrowing her with senseless pride,
Now when she is rocked and reeling in the cradles of the sea,
Here again will after ages deem we acted brainlessly.

And O if I'm able to scan the habits and life of a man
Who shall rue his iniquities soon! not long shall that little baboon,
That Cleigenes shifty and small, the wickedest bathman of all
Who are lords of the earth—which is brought from the isle of Cimolus, and wrought
With nitre and lye into soap—
Not long shall he vex us, I hope.

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was probably his father's trade, and perhaps in early youth his own.

706. *εἰ δ' ἐγώ*] The opening words, as the Scholiast informs us, are borrowed from the *Φοῖνιξ ἢ Καινεύς* (according to Bentley's certain emendation Ep. ad Mill. ii. 311, Dyce) of Ion of Chios, where they formed part of the following hexameter,

εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ὃς πολιῆται

θέλει δὲ εἰπεῖν ὅτι εἰ δύναμαι κρίνειν. τὸ δὲ οὐ πολὺν συναπτέον εἰς τὸ χρόνον. Dr. Blaydes would like to change *ὀρθὸς* into *οἷος* because "inaudita et insolens locutio est *ὀρθὸς ἰδεῖν*," as if that were not, in all probability, the very reason for which Aristophanes quotes it.

710. *ὁπόσοι κρατοῦσι*] *Δέον εἰπεῖν ὁπόσης κρατοῦσι γῆς, οὐκ εἶπεν* (this is hardly accurate, he says *γῆς Κιμωλίας*) *ἀλλ' ἐπήνεγκεν ὅσα παρέχεται βαλανεῦς τοῖς λουομένοις σμήγματα.* — Scholiast. "De balneatore loquitur," says Fritzsche, "tanquam de magno rege Persarum, *ὁπόσοι κρατοῦσι γῆς.*" It may be that the words are still a reminiscence of Ion of Chios, and were in his tragedy applied to some magnificent personages.

711. *κυκησιτέφρου κ.τ.λ.*] *Ταῦτα τοιαῦτα καθάρματά ἐστιν, οἷς οἱ λουόμενοι χρῶνται, τῶν βαλανέων πωλούντων.*—Scholiast. The various articles mentioned are discussed in Beckmann's History of Inventions, under the title "soap." *κονία* is the lye of ashes, *τὸ ἐκ τέφρας καθιστάμενον ὑγρόν.*—Pollux, vii, segm. 40. The epithet *κυκησιτέφρου* seems to imply that the lye has still some solid ashes mixed with it. *λίτρον* (the Attic form of *νίτρον*) is a fixed lixivious alkali, similar to, though not identical with, the salt which we now call *nitre*. As the lye was not pure but mixed with ashes, so the very alkali was adulterated. For this charge of dishonest dealing on the part of the tradesmen, I could not in my translation find room. *Κιμωλία γῆ* was the white chalky soil of Cimolus, one of the smallest of the Cyclades, immediately to the north of Melos.

χρόνον ἐνδιατρίψει· ἰδὼν δὲ τάδ' οὐκ
εἰρηνικός ἐσθ', ἵνα μή ποτε κἀποδυθῇ μεθύων ἄ- 715
νευ ξύλου βαδίζων.

πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι
ταυτὸν ἔς τε τῶν πολιτῶν τοὺς καλούς τε κἀγαθοὺς,
ἔς τε τἀρχαῖον νόμισμα καὶ τὸ καινὸν χρυσίον. 720

It answered the purposes of our fuller's earth.

714. *ἰδὼν δὲ τάδ'*] Εἰδὼς ἃ πείσεται οὐκ ἄοπλος διάγει, ἀλλ' ἐν χειρὶ ξύλον ἀεὶ φέρει, μήποτε καὶ ἀποδυθῇ· πολλοὶ γὰρ αὐτῷ ἀπειλοῦσι.—Scholiast. But though he knows that his time is short, he is not inclined for peace, but carries a cudgel, lest if he were walking without one, he should be stripped by footpads in one of his drunken fits. The words *οὐκ εἰρηνικός ἐστι*, though really aimed at his political views, are woven into a description of his personal habits and lead up to a final charge of drunkenness.

718–737. The Antepirrhema. The presence of a Spartan detachment at Deceleia had doubtless, as was anticipated (Thuc. vi. 91), suspended for a time the working of the silver mines of Laureium. Hitherto the Athenian mint had issued silver only, but when this *ἀργύρου πηγὴ* was temporarily closed, the Athenians had for the first time to resort to other devices for obtaining a supply of coin. In the archonship of Antigenes, B.C. 407–6 (see the Scholiast on 720), certain gold statues of Victory were sent to the mint, and coined into money. This was doubtless a pure gold coinage; the gold on the statues and offerings had, at the commencement of the war, been reckoned by Pericles (Thuc. ii. 13) as one of the chief financial resources of the State, and all "the gold coins which have been handed down to us are of excellent quality."—Head's Preface to the British Museum "Catalogue of Greek Coins, Attica, &c." But this supply was insufficient for the commercial necessities of the Athenian people, and indeed it would have been impossible to produce in gold the small change required for every-day use. Even in silver the fractions of an obol are scarcely larger than the little lady-birds of our gardens. Accordingly in the following year, B.C. 406–5, in the archonship of Callias (in the latter half of whose archonship this play was produced), a new experiment was tried, and copper (or, to speak strictly, bronze) coins were, for the first time, issued from the Athenian mint. Aristophanes, in the Antepirrhema, seizes upon the comparative disuse of their splendid silver and gold coinage, and the substitution of this inferior and manufactured metal, to lecture the audience on the unwisdom of their analogous policy in excluding the educated and genuine citizens of pure Athenian blood

And this the unlucky one knows,
Yet ventures a peace to oppose,
And being addicted to blows he carries a stick as he goes,
Lest while he is tipsy and reeling, some robber his cloak should be stealing.

Often has it crossed my fancy, that the city loves to deal
With the very best and noblest members of her commonweal,
Just as with our ancient coinage, and the newly-minted gold.

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from offices of state, and filling such offices with alien adventurers, half-breeds and the like. Strange to say, the Scholiasts and commentators take τὸ καινὸν χρυσίον of line 720 to be identical with τοῖς πονηροῖς χαλκίοις of line 725, and so get themselves into all manner of difficulties, from which later commentators endeavour to extricate themselves by various alterations of the text. Τὸ ἀρχαῖον νόμισμα, the immemorial silver coins issued *before* the closing of the mines of Laureium, and τὸ καινὸν χρυσίον, the gold coins issued *after* that event, are bracketed together as two *good* coinages, the equivalent of the καλοὶ κἀγαθοὶ with whom alone the poet is comparing them. Both are equally pure, and both are contrasted with the worthless bronze of Callias. It is impossible that the τούτοισιν of the following line can pass over the proximate καινὸν χρυσίον and apply exclusively to the remoter ἀρχαῖον νόμισμα. The plural indeed may be defended on the same grounds as the αὐτὰ, infra 1466, but it more naturally includes both the old and the new; and anyhow the pronoun οὗτος cannot thus be employed for ἐκεῖνος. Moreover χρυσίον is used in line 720 without the slightest reference to χαλκίοις, and χαλκίοις in line 725 without the slightest reference to χρυσίον. This bronze coinage seems to have been called in so soon as the silver mines were again available, for Kuster on Eccl. 815 is doubtless right in supposing this to be the coinage there mentioned. My best thanks are due to Mr. G. F. Hill of the British Museum, to whom I submitted my note, not only for explaining to me how the coins in that institution bear upon the subject, but also for pointing out that the view which I had adopted merely from a consideration of the language of Aristophanes, had already found favour with numismatists. It seems to have been first suggested by Bergk (Philol. xxxii, s. 131), then to have been adopted by S. P. Six (Head's Preface, ubi supra), and finally to have been advocated by Köhler in the Zeitschrift für Numismat. for the year 1898. Mr. Head, as we have seen, affirms that no debased gold Athenian coins have come down to us, and Mr. Hill tells me that there are not, to his knowledge, any bronze Athenian coins extant which show traces of gold either as plating, or as alloy.

720. τὸ καινὸν χρυσίον] Τῷ προτέρῳ ἔτει ἐπὶ Ἀντιγένους Ἑλλάνικός φησι χρυσοῦν

οὔτε γὰρ τούτοισιν οὖσιν οὐ κεκιβδηλευμένοις,
ἀλλὰ καλλίστοις ἁπάντων, ὡς δοκεῖ, νομισμάτων,
καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνισμένοις
ἔν τε τοῖς Ἕλλησι καὶ τοῖς βαρβάροισι πανταχοῦ,
χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις, 725
χθές τε καὶ πρώην κοπεῖσι τῷ κακίστῳ κόμματι.
τῶν πολιτῶν θ' οὓς μὲν ἴσμεν εὐγενεῖς καὶ σώφρονας
ἄνδρας ὄντας καὶ δικαίους καὶ καλούς τε κἀγαθούς,
καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ μουσικῇ,
προυσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ πυρρίαις 730
καὶ πονηροῖς κἀκ πονηρῶν εἰς ἅπαντα χρώμεθα
ὑστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ
οὐδὲ φαρμακοῖσιν εἰκῇ ῥᾳδίως ἐχρήσατ' ἄν.

νόμισμα κοπῆναι, καὶ Φιλόχορος ὁμοίως, τὸ ἐκ τῶν χρυσῶν Νικῶν.—Scholiast. The name Ἑλλάνικος is the certain emendation of Bentley and Tyrwhitt for the MS. ἀλλὰ νικᾷ. See the note on 694 supra.

722. καλλίστοις ἁπάντων κ.τ.λ.] This was no idle vaunt. The exchange was everywhere in favour of Athens. "Athens did not, like other States, alloy the silver with lead or copper; on which account this money was particularly valued, and everywhere exchanged with profit. Xenophon, De Vectigalibus, iii. 2; cf. Aristoph. Ran. 721–4; Polybius, xxii. 15. 26."—Boeckh, Public Economy of Athens, i. 4. The eulogy οὐ κεκιβδηλευμένοις is used in contrast neither to the καινὸν χρυσίον nor to the πονηροῖς χαλκίοις, but to the coinages of other States; for πολλαὶ τῶν πόλεων, we are told, use ἀργυρίῳ καὶ φανερῶς πρὸς χαλκὸν καὶ μόλυβδον κεκραμένῳ.—Demosthenes against Timocrates, 243.

725. χαλκίοις] Τοῖς ἀδοκίμοις καὶ μεμιγμένοις χαλκῷ. δύναιτο δ' ἂν καὶ τὸ χαλκοῦν λέγειν. ἐπὶ γὰρ Καλλίου χαλκοῦν νόμισμα ἐκόπη.—Scholiast. The first words of the gloss are, of course, due to the erroneous view mentioned in the note on 718–737 above.

726. χθές τε καὶ πρώην] *Yesterday or the day before*, a common expression, like the νῦν γε κἀχθὲς of Antigone 456. Bergler refers to Demosthenes, De Corona, 130, where the orator says of his opponent, ὀψὲ γάρ ποτε—ὀψὲ λέγω; χθὲς μὲν οὖν καὶ πρώην ἁμ' Ἀθηναῖος καὶ ῥήτωρ γέγονε, and Against Leochares, 42, where again the speaker calls a newly-enrolled citizen τὸν πρώην καὶ χθὲς ἐγγραφέντα. I will only add one other example. "The love of dancing," says Lycinus in Lucian's De Saltatione, 7, "is no new thing οὐδὲ χθὲς καὶ πρώην ἀρξάμενον, it began with the beginning of the world."

Yea for these, our sterling pieces, all of pure Athenian mould,
All of perfect die and metal, all the fairest of the fair,
All of workmanship unequalled, proved and valued everywhere
Both amongst our own Hellenes and Barbarians far away,
These we use not: but the worthless pinchbeck coins of yesterday,
Vilest die and basest metal, now we always use instead.
Even so, our sterling townsmen, nobly born and nobly bred,
Men of worth and rank and metal, men of honourable fame,
Trained in every liberal science, choral dance and manly game,
These we treat with scorn and insult, but the strangers newliest come,
Worthless sons of worthless fathers, pinchbeck townsmen, yellowy scum,
Whom in earlier days the city hardly would have stooped to use
Even for her scapegoat victims, these for every task we choose.

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730. *προυσελοῦμεν*] *Προπηλακίζομεν.*— Scholiast. *προυσελεῖν*, which is found only here and in Aesch. Prom. 447 (*ὁρῶν ἐμαυτὸν ὧδε προυσελούμενον*) is described by Buttmann (Lexilogus, s. v.) as "one of the most enigmatical words in the Greek language." That the *υ* represents the digamma is generally agreed; but Buttmann's own suggestion that the word is compounded of *προ-* and an unknown verb meaning "to trample under foot," has not met with universal acceptance. Happily there is no doubt as to its meaning: *to treat with contumely and insult.* As to *πυρρίαις*, the Scholiast observes that slaves with yellow hair were so called, just as one with auburn hair was called Xanthias. The term *ξένοις* is meant to include all those who, like Cleophon and Archedemus, were supposed to have foreign blood in their veins. *μὴ βούλεσθε*, says Andocides in the peroration of his speech In the matter of the Mysteries, *μὴ βούλεσθε Θετταλοὺς καὶ Ἀνδρίους πολίτας ποιεῖσθαι δι' ἀπορίαν ἀνδρῶν, τοὺς δὲ ὄντας πολίτας ὁμολογουμένως, οἷς προσήκει ἀνδράσιν ἀγαθοῖς εἶναι, καὶ βουλόμενοι δυνήσονται, τούτους δὲ ἀπόλλυτε.*

733. *φαρμακοῖσιν*] It seems certain that at the festival of the Thargelia at Athens, two human beings were slain, their bodies burned, and the ashes cast into the sea. This rite was considered a purification of the city, and the victims were therefore called *φαρμακοὶ* or *καθάρματα.* As they were doubtless the vilest of the people, if not actually condemned criminals, the names *φαρμακὸς* (Knights 1405) and *κάθαρμα* (Plutus 454) became ordinary terms of abuse. Bergler quotes two fragments of Eupolis, containing a very similar complaint to that in the text. The first is from Stobaeus, Flor. xliii. 9—

ἀλλὰ καὶ νῦν, ὦνόητοι, μεταβαλόντες τοὺς τρόπους,
χρῆσθε τοῖς χρηστοῖσιν αὖθις· καὶ κατορθώσασι γὰρ
εὔλογον· κἄν τι σφαλῆτ', ἐξ ἀξίου γοῦν τοῦ ξύλου,
ἤν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε.

ΑΙΑ. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἀνὴρ
ὁ δεσπότης σου. ΞΑ. πῶς γὰρ οὐχὶ γεννάδας,
ὅστις γε πίνειν οἶδε καὶ βινεῖν μόνον;
ΑΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἄντικρυς,
ὅτι δοῦλος ὢν ἔφασκες εἶναι δεσπότης.
ΞΑ. ὤμωξε μέντἄν. ΑΙΑ. τοῦτο μέντοι δουλικὸν
εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.
ΞΑ. χαίρεις, ἱκετεύω; ΑΙΑ. μάλλ' ἐποπτεύειν δοκῶ,

καὶ μὴν ἐγὼ πολλῶν παρόντων οὐκ ἔχω τί λέξω,
οὕτω σφόδρ' ἀλγῶ τὴν πολιτείαν ὁρῶν παρ' ἡμῖν.
ἡμεῖς γὰρ οὐχ οὕτω τέως ᾠκοῦμεν οἱ γέροντες,
ἀλλ' ἦσαν ἡμῖν τῇ πόλει πρῶτον μὲν οἱ στρατηγοὶ
ἐκ τῶν μεγίστων οἰκιῶν, πλούτῳ γένει τε πρῶτοι,
οἷς ὡσπερεὶ θέοισιν ηὐχόμεσθα· καὶ γὰρ ἦσαν·
ὥστ' ἀσφαλῶς ἐπράττομεν, νυνὶ δ', ὅποι τύχοιμεν,
στρατευόμεσθ', αἱρούμενοι καθάρματα στρατηγούς.

The second is from Athenaeus, x. 25—

οὐδ' οὐκ ἂν εἵλεσθ' οὐδ' ἂν οἰνόπτας πρὸ τοῦ,
νυνὶ στρατηγοὺς ἔχομεν. ὦ πόλις, πόλις,
ὡς εὐτυχὴς εἶ μᾶλλον ἢ καλῶς φρονεῖς.

734. ὦνόητοι] It was ὦ σοφώτατοι in the Epirrhema, when the poet was not quite sure of his footing, but now that he is dealing with generalities, he recovers his wonted confidence, and the σοφώτατοι become ἀνόητοι.

736. εὔλογον] *It will be reasonable*, that is to say, the reasonable result of your conduct. In the words ἐξ ἀξίου γοῦν τοῦ ξύλου, he is referring, the Scholiast tells us, to a proverb, ἀπὸ καλοῦ ξύλου κἂν ἀπάγξασθαι, the precise bearing of which is not absolutely certain. Probably it means, "You had better have a good tree (or *beam*) than a bad one, even if your only object is to hang yourself from it"; and so it is better to have good instruments than bad, for whatever purpose and with whatever result you use them. It is better then, the Chorus say, to fail *although* you are employing your best citizens, than to fail *because* you are employing your worst. The translation

O unwise and foolish people, yet to mend your ways begin;
Use again the good and useful: so hereafter, if ye win
'Twill be due to this your wisdom: if ye fall, at least 'twill be
Not a fall that brings dishonour, falling from a worthy tree.

AEAC. By Zeus the Saviour, quite the gentleman
Your master is. XAN. Gentleman? I believe you.
He's all for wine and women, is my master.
AEAC. But not to have flogged you, when the truth came out
That you, the slave, were passing off as master!
XAN. He'd get the worst of that. AEAC. Bravo! that's spoken
Like a true slave: that's what I love myself.
XAN. You love it, do you? AEAC. Love it? I'm entranced

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of these concluding lines is little more than a paraphrase.

737. *ἦν τι καὶ πάσχητε*] This is not a mere repetition of the *κἄν τι σφαλῆτ'* of the preceding line. The allusion to the "wood whereon to hang yourself" has struck a more serious chord, and these words are a euphemism for *even if ye perish*. See the note on Wasps 385.

738. *νὴ τὸν Δία*] During the delivery of the Parabasis, Dionysus and Xanthias, we must suppose, have been brought before Pluto and Persephone, and the imposture of Xanthias has, of course, been immediately detected. Aeacus and Xanthias now return to the stage in familiar converse; the earliest extant specimen of a dialogue between two slaves, not merely as agents of their masters, or as jest-makers for the audience, but as members of a distinct class, speaking of their own feelings, of their own likes and dislikes. Such dialogues were common enough in later Greek comedy, as we know from the Roman imitations, and kept very much to the spirit in which Aristophanes started them. The Latin *obsecro* is the exact counterpart of the Greek *ἱκετεύω* of line 745, and the concluding lines of the conversation, 812, 813, might well have come from some comedy imitated by Plautus or Terence.

743. *τοῦτο*] Τὸ λοιδορεῖν τὸν δεσπότην ἀπόντα.—Scholiast. In the previous scene between Xanthias and Aeacus, Xanthias had been passing himself off as the master, and nothing servile (*δουλικὸν*) had fallen from his lips; but no sooner does he resume the character of a slave than he at once (*εὐθύς*) utters the genuine sentiments of a slave, and Aeacus hails him as a brother.

745. *μὰλλ' ἐποπτεύειν*] Μὰλλὰ is for *μὴ ἀλλὰ*, as supra 103, 611; infra 751; Ach. 458; Thesm. 288. *Not only so, but . . . ἐν οἵῳ τρόπῳ λέγομεν οὐχ οἷον ἥδομαι, ἀλλ' ὑπερήδομαι*, says the Scholiast. An *ἐπόπτης* was a *μύστης* of the highest

ὅταν καταράσωμαι λάθρᾳ τῷ δεσπότῃ.
ΞΑ. τί δὲ τονθορύζων, ἡνίκ' ἂν πληγὰς λαβὼν
πολλὰς ἀπίῃς θύραζε; ΑΙΑ. καὶ τοῦθ' ἥδομαι.
ΞΑ. τί δὲ πολλὰ πράττων; ΑΙΑ. ὡς μὰ Δί' οὐδὲν οἶδ' ἐγώ.
ΞΑ. ὁμόγνιε Ζεῦ· καὶ παρακούων δεσποτῶν
ἅττ' ἂν λαλῶσι; ΑΙΑ. μᾶλλα πλεῖν ἢ μαίνομαι.
ΞΑ. τί δὲ τοῖς θύραζε ταῦτα καταλαλῶν; ΑΙΑ. ἐγώ;
μὰ Δί', ἀλλ' ὅταν δρῶ τοῦτο, κἀκμιαίνομαι.
ΞΑ. ὦ Φοῖβ' Ἄπολλον, ἔμβαλέ μοι τὴν δεξιὰν,
καὶ δὸς κύσαι καὐτὸς κύσον, καί μοι φράσον
πρὸς Διὸς, ὃς ἡμῖν ἐστιν ὁμομαστιγίας,
τίς οὗτος οὕνδον ἐστὶ θόρυβος καὶ βοὴ
χὠ λοιδορησμός; ΑΙΑ. Αἰσχύλου κΕὐριπίδου.
ΞΑ. ἆ. ΑΙΑ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα
ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάνυ.
ΞΑ. ἐκ τοῦ; ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος

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grade, who was initiated into, and allowed to participate in, the most secret and sacred mysteries at Eleusis. Cf. infra 1126. ἐποπτεύειν therefore meant to enjoy the highest felicity permitted to man.

750. Ὁμόγνιε Ζεῦ] "Fratrum est invocare Jovem ὁμόγνιον," observes Bergler, referring to the Scholiast on Eurip. Hec. 345, who says, οἱ ἀδελφοὶ Ὁμόγνιον Δία προέτεινον. But this is too narrow a limitation. Zeus was invoked under that name, not only between brothers, but between any members of the same family or kindred. Ὁμόγνιοι θεοί· οἷς οἱ συγγενεῖς κοινῶς ὀργιάζουσιν.—Photius. So Timaeus, where Ruhnken's note collects the passages bearing on the subject. Thus in Eurip. Androm. 921, Hermione says to her cousin Orestes, ἀλλ' ἄντομαί σε, Δία καλοῦσ' Ὁμόγνιον. And in Soph. Oed. Col. 1332, Polyneices implores his father to help him πρὸς θεῶν Ὁμογνίων. So Plato, Laws, ix. 881 D. Here Xanthias, delighted with the similarity of sentiment which he discovers between Aeacus and himself, speaks as if they were both members of one great slave family. The Scholiast rightly interprets the ejaculation, τὴν ὁμοιότητα θαυμάζων, λέγει· οἷον, ὦ ὁμοιότητος.

751. μᾶλλα πλεῖν ἢ μαίνομαι] These words have already occurred, supra 103. In ἐκμιαίνομαι, two lines below, which means οὕτως ἥδομαι ὥστε ἀποσπερματίζειν, there seems to be a jingle with μαίνομαι intended.

When I can curse my lord behind his back.

XAN. How about grumbling, when you have felt the stick,
And scurry out of doors? AEAC. That's jolly too.

XAN. How about prying? AEAC. That beats everything!

XAN. Great Kin-god Zeus! And what of overhearing
Your master's secrets? AEAC. What? I'm mad with joy.

XAN. And blabbing them abroad? AEAC. O heaven and earth!
When I do that, I can't contain myself.

XAN. Phoebus Apollo! clap your hand in mine,
Kiss and be kissed: and prithee tell me this,
Tell me by Zeus, our rascaldom's own god,
What's all that noise within? What means this hubbub
And row? AEAC. That's Aeschylus and Euripides.

XAN. Eh? AEAC. Wonderful, wonderful things are going on.
The dead are rioting, taking different sides.

XAN. Why, what's the matter? AEAC. There's a custom here

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756. *ὁμομασττγίας*] He begins as if he were about to repeat *ὁμόγνιος, God of relatives*, but he unexpectedly changes it to *ὁμομασττγίας, God of rascals*, as even more appropriate to Aeacus and himself. *Ὁμομασττγίας* does not mean "fellow-knave," as the Oxford lexicographers translate it, any more than *ὁμόγνιος* means "of the same family as ourselves." It is merely a parody on *ὁμόγνιος*, and means "patron of the rogues' fraternity." *ἀντὶ τοῦ εἰπεῖν ὁμόγνιος ὡς ἔμπροσθεν, ἢ ὁμάδελφος, εἶπεν ὁμομασττγίας*, says the Scholiast.

757. *τίς οὗτος θόρυβος*] Observe how abruptly Aristophanes turns from the regular progress of his plot to introduce the poetical contest, which is quite irrelevant to it. With equal abruptness, in 1415 infra, he drops the artistic question, and returns to the original purpose of the play. In my opinion, the idea of this contest had been long maturing in the poet's mind, and had probably been completely elaborated, before the death of Euripides inspired him with the general plot of the comedy of the Frogs. On this point, some remarks will be found in the Introduction. The Scholiast thinks that Xanthias was about to question Aeacus *περί τινος πράγματος δουλικοῦ*, but being interrupted by the commotion within, asks instead what is the meaning of all this hubbub. And this view is adopted by Mr. Mitchell and Mr. Green, but seems to me exceedingly doubtful.

ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,
τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν Πρυτανείῳ λαμβάνειν,
θρόνον τε τοῦ Πλούτωνος ἑξῆς, ΞΑ. μανθάνω.
ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.
ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;
ΑΙΑ. ἐκεῖνος εἶχε τὸν τραγῳδικὸν θρόνον,
ὡς ὢν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς;
ΑΙΑ. ὅτε δὴ κατῆλθ' Εὐριπίδης, ἐπεδείκνυτο
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις
καὶ τοῖσι πατραλοίαισι καὶ τοιχωρύχοις,
ὅπερ ἔστ' ἐν Ἅιδου πλῆθος, οἱ δ' ἀκροώμενοι
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν
ὑπερεμάνησαν, κἀνόμισαν σοφώτατον·
κἄπειτ' ἐπαρθεὶς ἀντελάβετο τοῦ θρόνου,

762. ἀπὸ τῶν τεχνῶν] He is adopting the language of the supposed law, which spoke of craftsmen coming to Hades from (ἀπὸ) the crafts above. He who, coming from the crafts above, is the most excellent of all in the same craft, is to receive honours such as those which are awarded at Athens for the highest and most honourable services. The expression ἄριστον τῶν συντέχνων is, of course, an instance of the use, common in all languages, of the superlative for the comparative, like Milton's

Adam, the goodliest man of men since born
His sons; the fairest of her daughters, Eve.

764. σίτησιν . . . ἐν Πρυτανείῳ] Ταῦτα μεταφέρει ἀπὸ τῶν ἐν τῇ Ἀττικῇ ἐθῶν εἰς τὰ καθ' Ἅιδου.—Scholiast. On the Attic σίτησις ἐν Πρυτανείῳ, see the note on Peace 1084. The establishment of the Athenian Prytaneum as the one state hall for the whole of Attica was part of the centralizing policy of Theseus (Thuc. ii. 15). There, every day, a company of distinguished guests was entertained at the public expense: ambassadors from foreign states, Athenian envoys returning from foreign missions (Acharnians 125; Demosthenes de F. L. 35, 36, 259; Aeschines, Id. 49), public officials, popular leaders (Knights 281, 1404), and others who had done, or were conceived to have done, the state some service. And others were there merely as the descendants of some

With all the crafts, the good and noble crafts,
That the chief master of his art in each
Shall have his dinner in the assembly hall,
And sit by Pluto's side, XAN. I understand.
ARAC. Until another comes, more wise than he
In the same art: then must the first give way.
XAN. And how has this disturbed our Aeschylus?
ARAC. 'Twas he that occupied the tragic chair,
As, in his craft, the noblest. XAN. Who does now?
ARAC. But when Euripides came down, he kept
Flourishing off before the highwaymen,
Thieves, burglars, parricides—these form our mob
In Hades—till with listening to his twists
And turns, and pleas and counterpleas, they went
Mad on the man, and hailed him first and wisest;
Elate with this, he claimed the tragic chair

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illustrious ancestor. Thus, in later days, the eldest descendant for the time being of the orator Lycurgus was entitled for all time to a seat at the public table: a decree of the people (the third of the decrees appended to the Lives of the Ten Orators) having granted a *σίτησιν ἐν Πρυτανείῳ τῶν ἐγγόνων ἀεὶ τῶν Λυκούργου τῷ πρεσβυτάτῳ εἰς ἅπαντα τὸν χρόνον*. Some of the distinguished guests were invited merely for one day, or for some short period; others retained their privilege for their whole lives. In any case, the *σίτησις ἐν Πρυτανείῳ* was esteemed one of the greatest of honours; and innumerable are the references made to it in Athenian literature. To the instances given in the note to the Peace, I will add but one other. In Lucian's Piscator, 46 Ἀλήθεια proposes that if, amongst the shoals of impostors, they can catch one genuine philosopher, he shall be crowned with a crown of olive, and invited to the entertainment in the Prytaneum.

771. *ἐπεδείκνυτο*] This is the ordinary word for the displays given by rhetoricians, philosophers, poets, professors, dancers (Lucian, De Salt. 63), and the like, of their proficiency in their respective arts. It is of common occurrence in the writings of Plato and others. For a lively description of these *ἐπιδείξεις*, see Sewell's Dialogues of Plato, chaps. 20 and 21.

774. *ἐν Ἅιδου πλῆθος*] *Which of course is far from being the case in Athens*, he implies, ironically. See infra 783, 808.

ἵν' Αἰσχύλος καθῆστο. ΞΑ. κοὐκ ἐβάλλετο;
ΑΙΑ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν
ὁπότερος εἴη τὴν τέχνην σοφώτερος.
ΞΑ. ὁ τῶν πανούργων; ΑΙΑ. νὴ Δί', οὐράνιόν γ' ὅσον.
ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἕτεροι σύμμαχοι;
ΑΙΑ. ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε.
ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται;
ΑΙΑ. ἀγῶνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν
κἄλεγχον αὐτοῖν τῆς τέχνης. ΞΑ. κἄπειτα πῶς
οὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου;
ΑΙΑ. μὰ Δί' οὐκ ἐκεῖνος, ἀλλ' ἔκυσε μὲν Αἰσχύλον,
ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιάν,
κἀκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου·
νυνὶ δ' ἔμελλεν, ὡς ἔφη Κλειδημίδης,
ἕφεδρος καθεδεῖσθαι· κἂν μὲν Αἰσχύλος κρατῇ,
ἕξειν κατὰ χώραν· εἰ δὲ μή, περὶ τῆς τέχνης
διαγωνιεῖσθ' ἔφασκε πρός γ' Εὐριπίδην.
ΞΑ. τὸ χρῆμ' ἄρ' ἔσται; ΑΙΑ. νὴ Δί', ὀλίγον ὕστερον.

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778. *κοὐκ ἐβάλλετο;*] *Λίθοις δηλονότι. εἶτα οὐκ ἐλιθοβολεῖτο, φησὶ, τοῦτο ποιήσας;* —Scholiast.

783. *ὥσπερ ἐνθάδε*] As he utters these words, he looks at the audience. *δείκνυσιν*, says the Scholiast, *ὡς πρὸς τὸ Θέατρον· μίγνυσι δὲ τὰ ἐνθάδε τοῖς ἐκεῖ· νῦν γὰρ οὐ καθ' Ἅιδου ἔφη.*

790. *κἀκεῖνος*] The *ἐκεῖνος* of this speech is Sophocles, whose attitude towards Aeschylus in the world below is being contrasted with that of Euripides, of whom they have hitherto been talking. The strange notion that *ἐκεῖνος* must here mean Aeschylus has arisen from not observing that the speaker is but carrying on the pronoun appropriated to Sophocles at the commencement of the speech: "He, for his part, saluted Aeschylus, and he, for his part, resigned all claim to the chair." To suppose that Aeschylus recognized Sophocles as his superior is contrary to the mind of Aristophanes and to the whole tone and tenor of the play (cf. infra 1519), while it is impossible to regard seriously the grotesque suggestion that Aeschylus gave him a little bit of his chair, so that the two poets sat at dinner in one chair. Neither *ὑποχωρεῖν* nor even *παραχωρεῖν* (supra 767) necessarily implies a previous occupation of the thing conceded. In the Argument to the Septem contra

Where Aeschylus was seated. XAN. Wasn't he pelted?
AEAC. Not he: the populace clamoured out to try
Which of the twain was wiser in his art.
XAN. You mean the rascals? AEAC. Aye, as high as heaven!
XAN. But were there none to side with Aeschylus?
AEAC. Scanty and sparse the good, (*Regards the audience*) the same as here.
XAN. And what does Pluto now propose to do?
AEAC. He means to hold a tournament, and bring
Their tragedies to the proof. XAN. But Sophocles,
How came not he to claim the tragic chair?
AEAC. Claim it? Not he! When *he* came down, he kissed
With reverence Aeschylus, and clasped his hand,
And yielded willingly the chair to him.
But now he's going, says Cleidemides,
To sit third-man: and then if Aeschylus win,
He'll stay content: if not, for his art's sake,
He'll fight to the death against Euripides.
XAN. Will it come off? AEAC. O yes, by Zeus, directly.

Thebas we read, *πρῶτον οὖν Ἐτεοκλῆς ἦρξεν, ἅτε καὶ πρεσβύτερος ὢν Πολυνείκους· Πολυνείκης δὲ ὑπεχώρησεν.* So in Lucian's Tyrannicide (5) the statement that the young tyrant *παρεχώρει τῆς τιμῆς* to his father is not meant to imply that he had ever possessed it. So St. Chrysostom (Hom. 26 in 1 Cor. 236 A) *αἱ πρότεραι γυναῖκες καὶ κυρίους τοὺς ἄνδρας ἐκάλουν, καὶ τῶν πρωτείων αὐτοῖς παρεχώρουν.* And cf. Aristotle's Polity of Athens, chap. xxiii, and the Scholiast on 882 infra.

791. Κλεισθημίδης] Sophocles, as we know, lived to a good old age, and probably in his later years the easy and indolent old man had little communication with the busy outer world: so that what the Athenians heard of their great poet came mostly through the medium of Cleidemides, whom some call his son, but others, with more probability (since the name does not occur in the list of his sons given by Suidas), the chief actor in his plays. Aristophanes seizes hold of the poet's habit of using Cleidemides as his interpreter, and transfers it to the world below.

792. ἔφεδρος] *Ὁ μαχομένων τινῶν παρακαθήμενος, καὶ μέλλων τῷ νενικηκότι μαχήσασθαι.*—Scholiast. Aesch. Choeph. 853; Soph. Aj. 610.

κἀνταῦθα δὴ τὰ δεινὰ κινηθήσεται.
καὶ γὰρ ταλάντῳ μουσικὴ σταθμήσεται,
ΞΑ. *τί δέ; μειαγωγήσουσι τὴν τραγῳδίαν;*
ΑΙΑ. *καὶ κανόνας ἐξοίσουσι καὶ πήχεις ἐπῶν,*
καὶ πλαίσια ξύμπηκτα, ΞΑ. *πλινθεύσουσι γάρ;* 800
ΑΙΑ. *καὶ διαμέτρους καὶ σφῆνας. ὁ γὰρ Εὐριπίδης*
κατ' ἔπος βασανιεῖν φησι τὰς τραγῳδίας.
ΞΑ. *ἦ που βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.*
ΑΙΑ. *ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.*
ΞΑ. *κρινεῖ δὲ δὴ τίς ταῦτα;* ΑΙΑ. *τοῦτ' ἦν δύσκολον·* 805
σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὑρισκέτην.
οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,

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798. *μειαγωγήσουσι*] Πρὸς τὸν ζυγὸν προσάξουσι καὶ στήσουσιν.—Scholiast. *Bring to the scales and weigh.* As to the derivation of the word, the Scholiasts tell a strange story, improbable in itself, but corroborated, with slight variation, by all the old grammarians, Harpocration, Pollux, Hesychius, Photius, Suidas. When a father brought his son to be enrolled as a member of a phratry, he brought also a lamb for a sacrifice. The lamb was bound to be of a certain size and weight, and such parts of it as were not consumed for the sacrifice were given as a feast for the members of the phratry. These gentlemen were therefore very determined that it should not fall short of the weight required, and while it was being weighed, kept shouting, *μεῖον, μεῖον, Too little! too little!* Hence the lamb came to be called *μεῖον*, the bringer ὁ *μειαγωγός*, and the bringing *μειαγωγεῖν*. How anxious the bringer was that the scale should drop to the proper weight is shown by some lines which Harpocration, s. v., cites from the famous Demi of Eupolis—

τοιγαροῦν
οὐδεὶς στρατηγὸς ἐξ ἐκείνου τοῦ χρόνου
δύναιτ' ἂν ὥσπερ μειαγωγὸς ἑστιῶν
τῆς τοῦδε νίκης πλεῖόν' ἑλκύσαι σταθμόν.

The *τοῦδε νίκη* is supposed to be the victory of Miltiades on the field of Marathon.

800. *καὶ πλαίσια*] Πλαίσια, otherwise *πλινθία*, are the oblong wooden frames into which the clay is pressed, to assume the shape of bricks: *τὰ τῶν ξύλων τετράγωνα, ὥσπερ πλινθία, ἐν οἷς πλινθεύουσι.*—Scholiast, Suidas. The latter also says, *πλαίσιον· τὸ ἐκ ξύλων τετράγωνον* (vulgo *τετραγώνων*) *πῆγμα· ὅ τινες πλινθίον καλοῦσιν.* Moeris tells us

And then, I hear, will wonderful things be done,
The art poetic will be weighed in scales.

XAN. What! weigh out tragedy, like butcher's meat?

AEAC. Levels they'll bring, and measuring-tapes for words,
And moulded oblongs, XAN. Is it bricks they are making?

AEAC. Wedges and compasses: for Euripides
Vows that he'll test the dramas, word by word.

XAN. Aeschylus chafes at this, I fancy. AEAC. Well,
He lowered his brows, upglaring like a bull.

XAN. And who's to be the judge? AEAC. There came the rub.
Skilled men were hard to find: for with the Athenians
Aeschylus, somehow, did not hit it off,

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that *πλαίσιον* was the Attic, *πλινθίον* the Hellenic name. *Πλαίσια· τὰ διὰ ξύλων τετράγωνα πήγματα.*—Hesychius. These *πήγματα* were of course *σύμπηκτα*, and therefore both the Scholiast and Suidas say, *τὸ δὲ ξύμπηκτα πρὸς οὐδέν, ἀλλ' οἷον περιττὰ καὶ σοφά.* The MSS. continue the whole line to Aeacus, reading also *γε* for *γάρ*; but it is plain that all the accusatives depend on *ἐξοίσουσι*, and Kock's emendation, KA. *πλινθεύσουσι γάρ*; is universally accepted.

804. *ταυρηδόν*] The word denotes, not the quality, but the manner of the glance. It means *a glance shot upward from underneath bended brows.* The name is derived from the circumstance that a bull about to charge lowers its head, and cannot therefore look straight at its adversary without glancing upward from beneath its overhanging brows. With a bull the glance would, from the nature of the case, be savage; but with a man it may be hostile, friendly, humorous, or of any other quality. It was a favourite trick of Socrates; and in the closing scene of the Phaedo, when the attendant brings in the cup of hemlock, Plato mentions it with the loving tenderness with which he ever recalls his master's peculiarities. "He took the cup," he says, "very cheerfully; his hand did not shake nor his colour change, *ἀλλ', ὥσπερ εἰώθει, ταυρηδὸν ὑποβλέψας πρὸς τὸν ἄνθρωπον,* he asked if he might pour out some drops as a libation to the gods." The two participles, *ἐγκύψας κάτω* here and *ὑποβλέψας* in the Phaedo, embrace the entire idea conveyed by the adverb *ταυρηδόν*. The glance of Aeschylus was hostile; that of Socrates probably shrewd and humorous; but neither quality is implied by the adverb. In Lucian's Philopatris 2, a man in anxious thought is said *ταυρηδὸν ἐπιβλέπειν*. He had just before been described as *τὰς ὀφρῦς κάτω συννενευκώς.*

807. *συνέβαινε*] He is of course alluding not to any want of appreciation

ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρύχους.
ΑΙΑ. λῆρόν τε τἄλλ' ἡγεῖτο τοῦ γνῶναι πέρι
φύσεις ποιητῶν· εἶτα τῷ σῷ δεσπότῃ
ἐπέτρεψαν, ὅτιὴ τῆς τέχνης ἔμπειρος ἦν.
ἀλλ' εἰσίωμεν· ὡς ὅταν γ' οἱ δεσπόται
ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.

ΧΟ. ἦ που δεινὸν ἐριβρεμέτας χόλον ἔνδοθεν ἕξει,

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shown by the Athenians to the tragedies of Aeschylus, for no tragic poet was more successful on the Athenian stage than he: but to the misunderstanding, whatever it was, which resulted in his leaving Athens, and taking up his abode in Sicily. The cause of this misunderstanding is uncertain: but most authorities attribute it to the unpleasant position in which Aeschylus found himself placed by the charge that in some of his dramas he had too plainly trenched upon the secrets of the Eleusinian mysteries.

808. τοιχωρύχους] And these, as we have seen, supra 773, would be thoroughgoing partisans of the poet, whose casuistical reasoning could persuade his hearers τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἡγεῖσθαι, τὸ καλὸν δ' αἰσχρόν.

809. λῆρόν τε τἄλλ'] Ἀντὶ τοῦ, τοὺς ἄλλους. Ἀθηναίους μὲν συνετοὺς ἡγεῖτο, πονηροὺς δέ. τοὺς δὲ ἄλλους ἀνθρώπους λῆρον ἡγεῖτο πρὸς τὴν τοιαύτην ἐξέτασιν.—Scholiast. With the Athenians Aeschylus was not on good terms, and nobody else was qualified to judge. This little compliment to the audience is, as Mr. Mitchell truly says, as just as it is delicate. It balances the satire of the preceding line. The expression λῆρον τἄλλ' is, as the same learned commentator observes, repeated from Lysistrata 860. There the heroine is endeavouring to kindle the love of Cinesias towards his wife by exaggerating *her* devotion to him: "When our talk is of men," Lysistrata says, "she always vows that all other men are mere trash and nonsense by the side of her Cinesias." ὅτι λῆρός ἐστι τἄλλα πρὸς Κινησίαν. The line of Antiphanes, ἆρ' ἔστι λῆρος πάντα πρὸς τὸ χρυσίον (Stobaeus, Florileg. xci. 14) was probably in the mind of St. Chrysostom when he wrote πάντα λῆρος τοῖς πολλοῖς καὶ μῦθοι διὰ τὰ χρήματα Hom. xvi in 1 Cor. (141 C).

811. τῆς τέχνης ἔμπειρος ἦν] For not only was Dionysus the special patron of the drama, at whose festivals and in whose honour all plays were exhibited: he was also, as Mr. Haigh observes, "the one spectator who had been present at every dramatic performance from first to last. On the evening before the festival his statue was taken out of his temple by the Ephebi, and conveyed by torchlight to the theatre. It was there placed in the orchestra, in full view of the stage, so

XAN. Too many burglars, I expect, he thought.
AEAC. And all the rest, he said, were trash and nonsense
To judge poetic wits. So then at last
They chose your lord, an expert in the art.
But go we in: for when our lords are bent
On urgent business, that means blows for us.

CHOR. O surely with terrible wrath will the thunder-voiced monarch be filled,

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that the god as well as his worshippers might enjoy the approaching exhibitions. Corp. Inscript. Att. ii. 470, 471." —Attic Theatre, ii. 6.

814. *ἦ που, κ.τ.λ.*] Xanthias and Aeacus leave the stage and are seen no more. Whilst the preparations for the next great scene are proceeding within, the Chorus deliver four symmetrical stanzas descriptive of the impending conflict. Each stanza consists of four lines, the first two being Homeric hexameters, purely dactylic, except that in the first line the first foot, and in the second line the fourth foot, is invariably a spondee. The third line merely omits the spondee. The fourth is a trochaic dimeter catalectic. In the first stanza the two combatants are likened to two wild boars, preparing for the fray. Aeschylus is styled *ἐριβρεμέτης*, an epithet which the commentators consider to be borrowed from Zeus, but which, as well as *ἐρίβρομος*, is applied by Pindar to the lion (Ol. x. 21, Isthm. iii. 64), and is here probably given to the wild boar in respect of the "short savage grunt of anger" with which it turns upon its pursuers. In Bacchylides v. 116 the Calydonian boar is called *σῦς ἐριβρύχας*, with which compare *βρυχώμενος* in the third stanza. "Assuredly," say the Chorus, "will he of the thunder-voice be full of terrible wrath, when he sees with a sidelong glance his opponent whetting his sharp-voiced tusk." *ὀξύλαλον* is contrasted with *ἐριβρεμέτης*. The compound *παρίδῃ* refers to the sidelong glance and attack of the charging boar, which Homer (Iliad, xii. 148), in describing the sally of the two Lapithae, represents by the epithet *δοχμώ*. Perhaps I may be allowed to quote the passage from Mr. Way's noble version:—

Like unto fierce wild boars that in some lone mountain glen
Unquailing abide the oncoming tumult of hunter and hound:
Forth spring they with sidelong rush, and the saplings crash all round,
Snapped short at the roots, and rings out sharp through the din of the strife
The clash of the tusks, till the darts smite out each monster's life;
Even so on the breasts of the champions rang the brass flame-bright
As the darts rained down, for in dauntless-desperate wise did they fight, &c.

ἡνίκ' ἂν ὀξύλαλον παρίδῃ θήγοντος ὀδόντα
ἀντιτέχνου· τότε δὴ μανίας ὑπὸ δεινῆς
ὄμματα στροβήσεται.
ἕσται δ' ὑψιλόφων τε λόγων κορυθαίολα νείκη,
σκινδαλάμων τε παραξόνια, σμιλεύματά τ' ἔργων,
φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς
ῥήμαθ' ἱπποβάμονα.
φρίξας δ' αὐτοκόμου λοφιᾶς λασιαύχενα χαίταν,
δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος ἥσει
ῥήματα γομφοπαγῆ, πινακηδὸν ἀποσπῶν
γηγενεῖ φυσήματι·

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815. *θήγοντος ὀδόντα*] Ἀπὸ μεταφορᾶς εἶπε τῶν χοίρων, οἳ ὅταν εἰς μάχην παρασκευάζωνται, τοῦτο ποιοῦσι. — Scholiast. The same metaphor is employed in Lys. 1256.

818. *ἕσται δ' κ.τ.λ.*] In the second stanza the simile of the wild boar is dropped, though it reappears in the third. Dobree therefore wished to transpose the second and third stanzas: but it is more probable that the stanzas were divided between two semichoruses, one of whom sang the first and the third, and the other the second and the fourth. "Then will be plume-dancing contests of lofty-crested words" on the part of Aeschylus, and "whirling of splinters and chiselling of work" on the part of Euripides, "as the man is repelling the high-stepping phrases of the creative-minded hero": *φὼς* is good enough for Euripides, the nobler *ἀνὴρ* is reserved for Aeschylus.

819. *σκινδαλάμων*] *Split straws*, τὰ τῶν καλάμων ἀποξύσματα, used metaphorically here, as in Clouds 130, of the hairsplitting subtleties of casuistical argument. It is employed in exactly the same sense in Sozomen's Eccl. Hist. i. 18. 2, and as these subtleties are there attributed *ἀνδρὶ τεχνίτῃ λόγων*, the historian would seem to have been familiar with the language of Aristophanes. See also Lucian's "Hesiod," 5, and the Scholiast there. The Scholiast here explains *παραξόνια* by *κινδυνώδη καὶ παράβολα, περὶ τὸν τροχὸν ἑλκόμενα*. It seems rather to mean minute particles thrown off as the wheel revolves. The quibbles of Euripides are not even spilt straws; they are merely the particles shaken off them. But perhaps we should adopt Herwerden's conjecture *παραξύσια, scrapings*, from *ξέω*. *σμιλεύειν* is *to polish or smooth with a plane or chisel*. In the epigram on Tragedy by Dioscorides, cited on 1004 infra, Aeschylus is described as *ὁ μὴ σμιλευτὰ χαράξας Γράμματα*. The metaphor was a common one in later writers. See Jacobs's notes on this epigram in the Anthology.

820. *φωτὸς ἀμυνομένου*] Τουτέστι, τοῦ

When he sees his opponent beside him, the tonguester, the artifice-skilled,
Stand, whetting his tusks for the fight! O surely, his eyes rolling-fell
Will with terrible madness be fraught!
O then will be charging of plume-waving words with their wild-floating mane,
And then will be whirling of splinters, and phrases smoothed down with the plane,
When the man would the grand-stepping maxims, the language gigantic, repel
Of the hero-creator of thought.
There will his shaggy-born crest upbristle for anger and woe,
Horribly frowning and growling, his fury will launch at the foe
Huge-clamped masses of words, with exertion Titanic up-tearing
Great ship-timber planks for the fray.

Εὐριπίδου ἀμυνομένου τὰ ἱπποβάμονα ῥήματα τοῦ φρενοτέκτονος ἀνδρὸς, τουτέστι τοῦ Αἰσχύλου.—Scholiast. We shall find, as we go through the ensuing contest, that the term ῥήματα is specially appropriated to the "large utterances" of Aeschylus. The epithet φρενοτέκτων implies that the earlier poet drew from the treasures of his own mind, in contrast to Euripides, who derived his knowledge from books; cf. infra 943. And so Dr. Merry explains it. A similar idea is conveyed by αὐτοκόμου two lines below.

822. φρίξας κ.τ.λ.] The third stanza reverts to the wild boar, and like the first, is descriptive of the action of Aeschylus. He "uprearing the shaggy-maned bristles of his nature-clothed neck, knitting together his dreadful brows, with a savage roar will hurl forth strong-clamped masses of words (tearing them out, plankwise) with Titanic effort of lung." On the first line the Scholiast remarks ὡσεὶ εἶπεν ὀργισθεὶς ὥσπερ σῦς, and Bergler refers to the description of the boar about to rush on Odysseus φρίξας εὖ λοφιήν, κ.τ.λ., Od. xix. 446.

823. ἐπισκύνιον] Τὸ ἐπάνω τῶν ὀφθαλμῶν μέρος, ἤτοι δέρμα· τὸ συνοφρύωμα τοῦ μετώπου.—Scholiast. And he refers to Homer's description of an angry lion πᾶν δέ τ' ἐπισκύνιον κάτω ἕλκεται, ὅσσε καλύπτων (Il. xvii. 136), which again I should like to give from Mr. Way's version—

> But Aias covered Menoitius' son with his broad shield's rim,
> And there he stood, as standeth a lion defending his young,
> On whom, as he leadeth his whelps through the forest, there cometh a throng
> Of huntsman-folk; but within him the storm of his might doth rise,
> And the down-drawn skin of his brows overgloometh the fire of his eyes.

824. πινακηδόν] Ἀποσπῶν τὰ ῥήματα ὥσπερ πίνακας ἀπὸ πλοίων, οὐχ, ὡς Εὐριπίδης, σκινδαλάμους. Πινακίδες δὲ αἱ μεγάλαι σανίδες τῶν πλοίων.—Scholiast. Mr. Mitchell observes that γόμφος and its compounds seem to have been favourite

ἔνθεν δ' ἡ στοματουργὸς ἐπῶν βασανίστρια λίσπη
γλῶσσ' ἀνελισσομένη, φθονεροὺς κινοῦσα χαλινούς,
ῥήματα δαιομένη καταλεπτολογήσει
πλευμόνων πολὺν πόνον.

ΕΥ. οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει. 830
κρείττων γὰρ εἶναί φημι τούτου τὴν τέχνην.
ΔΙ. Αἰσχύλε, τί σιγᾷς; αἰσθάνει γὰρ τοῦ λόγου.
ΕΥ. ἀποσεμνυνεῖται πρῶτον, ἅπερ ἑκάστοτε
ἐν ταῖς τραγῳδίαισιν ἐτερατεύετο.
ΔΙ. ὦ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λίαν λέγε. 835
ΕΥ. ἐγῷδα τοῦτον καὶ διέσκεμμαι πάλαι,

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terms with Aeschylus, and he instances γεγόμφωται, Suppl. 434; γομφοδέτῳ δορί, Id. 825; τῶνδ' ἐφήλωται τορῶς γόμφος διαμπὰξ, Id. 921; πολύγομφον δδισμα, Persae 71; προσμεμηχανημένην γόμφοις, Septem 536. And he adds that this whole Chorus, and indeed almost all the choruses in the latter part of the play, have a certain flavour of Aeschylus.

826. ἔνθεν δ'] The final stanza describes the *modus operandi* whereby Euripides will repel the high-stepping phrases of Aeschylus. "Thereupon the glib tongue, the smooth-polished tester of words, uncoiling itself, shaking envious bits, will by dissecting those masses of words subtilize to nothing that large labour of the lungs." στοματουργὸς is merely "loquacious, talkative," like στόμαργος, or γλώσσαργος, which the Etym. Magn. explains by ταχύγλωσσος. The Scholiast explains λίσπη by ἡ ἐκτετριμμένη καὶ λεία. And so the other Grammarians. See Ruhnken on Timaeus, s. v., and cf. Knights 1368.

827. φθονεροὺς κινοῦσα χαλινούς] *Shaking envious bits.* It is not clear what this means. The older commentators give no explanation. Mitchell interprets it of the "begrudging jaws of Euripides, unused to utter such long words," but this can hardly be right. Paley translates it "moving along with all the speed of malice"; Mr. Green, "shaking the loose reins of malice"; Dr. Merry, "shaking loose the reins of malice"; Dr. Blaydes, "champing the bit in envy." Possibly it may be equivalent to our common expression "giving a free rein to his envy"; but the attack of Aeschylus has been compared to a charge of cavalry, and I am inclined to think that the curbs are intended to restrain the onset of the ῥήματ' ἱπποβάμονα. The ῥήματ' ἱπποβάμονα are to be curbed; the ῥήματα γομφοπαγῆ are to be reduced to nothing by subtle refinement and sophistry. And possibly this was the view of the Scholiast, who says πρὸς τὸ ἱπποβά-

But here will the tongue be at work, uncoiling, word-testing, refining,
Sophist-creator of phrases, dissecting, detracting, maligning,
Shaking the envious bits, and with subtle analysis paring
The lung's large labour away.

EURIPIDES. Don't talk to me; I won't give up the chair,
I say I am better in the art than he.

DIO. You hear him, Aeschylus: why don't you speak?

EUR. He'll do the grand at first, the juggling trick
He used to play in all his tragedies.

DIO. Come, my fine fellow, pray don't talk too big.

EUR. I know the man, I've scanned him through and through,

μονα καὶ τὰ λοιπὰ τὸ κινοῦσα χαλινοὺς εἶπεν.

829. *πλευμόνων πολὺν πόνον*] Mitchell translates "*the lungs' large labour*," observing that the reference is to "the huge words of Aeschylus, which it cost the lungs so much labour to produce." And to illustrate the alliteration he cites Aesch. Persae 747, *πολὺς πλούτου πόνος*. Duker refers to Persius, Sat. i. 14, "Grande aliquid, quod pulmo animae praelargus anhelet." See also the fragment cited from the Myrmidons in the note on 932 infra.

830. *οὐκ ἂν μεθείμην*] Apparently we have here a complete change of scene. We are introduced into the Hall of Pluto, with Pluto himself sitting on his throne, and Dionysus, Aeschylus and Euripides in the foreground. The parts of Dionysus, Aeschylus and Euripides are taken by the three state-supplied or (so to say) professional actors. Pluto, represented by a Choregic actor, is a mere mute for the next 584 lines (indeed until the poetic contest is over), and then speaks three lines only. Then he again relapses into silence whilst the political catechism is proceeding, after which he intervenes with three short remarks, each less than a line. And see the note on 1479 infra. As the scene opens, the pert and confident voice of Euripides is heard in eager expostulation with Dionysus.

832. *τοῦ λόγου*] *Οὐ λέγει, ὡς αὐ παραχωρήσει σοι τοῦ θρόνου, φάσκων εἶναί σου κρείττων.*—Scholiast.

836. *διέσκεμμαι πάλαι*] These words subsequently became, if they were not already, a stock phrase of sophistical rhetoricians. "They begin, says Philostratus, all their harangues with 'I know,' 'I am sure,' 'I have examined the question.' *προοίμια γοῦν ποιεῖται τῶν λόγων τὸ οἶδα, καὶ τὸ γινώσκω, καὶ πάλαι διέσκεμμαι.* De Vit. Sophist. Procem., p. 480."—Sewell, Dialogues of Plato, chap. xxii. Here we have the *οἶδα* and the *πάλαι διέσκεμμαι* in combination.

ἄνθρωπον ἀγριοποιὸν, αὐθαδόστομον,
ἔχοντ' ἀχάλινον ἀκρατὲς ἀπύλωτον στόμα,
ἀπεριλάλητον, κομποφακελορρήμονα.

ΑΙΣ. ἄληθες, ὦ παῖ τῆς ἀρουραίας θεοῦ; 840
σὺ δὴ 'μὲ ταῦτ', ὦ στωμυλιοσυλλεκτάδη
καὶ πτωχοποιὲ καὶ ῥακιοσυρραπτάδη;
ἀλλ' οὔ τι χαίρων αὖτ' ἐρεῖς. ΔΙ. παῦ', Αἰσχύλε,
καὶ μὴ πρὸς ὀργὴν σπλάγχνα θερμήνῃς κότῳ.

ΑΙΣ. οὐ δῆτα, πρίν γ' ἂν τοῦτον ἀποφήνω σαφῶς 845
τὸν χωλοποιὸν, οἷος ὢν θρασύνεται.

ΔΙ. ἆρν' ἄρνα μέλαιναν παῖδες ἐξενέγκατε·
τυφὼς γὰρ ἐκβαίνειν παρασκευάζεται.

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837. ἀγριοποιόν] Ἀγριοποιὸς means the introducer of wild and savage personages in his dramas: as the terms πτωχοποιὸς and χωλοποιὸς, applied to Euripides just below, refer to his habit of introducing paupers and cripples on the stage. ἀπεριλάλητον, two lines below, is commonly translated "not to be outtalked," but I rather agree with Mr. Green that it signifies "unskilled in periphrasis," or in other words, not beating about the bush, but speaking out in blunt straightforward language. περιλαλεῖν is equivalent to περιττολογεῖν, φλυαρεῖν (Suidas) and περιλέγειν to τὰ περισσὰ φράζειν (Hesychius). Hence in Clouds 318 Socrates describes the sophistical goddesses as bestowing on their votaries περίλεξιν, which the Scholiast there explains by περιττολογίαν, περίφρασιν (so Suidas), εὐπορίαν καὶ περιττότητα λόγων. The expression ἀχάλινον στόμα is found in Euripides, Bacchae 385, a passage frequently cited by old writers. See Elmsley ad loc.

840. τῆς ἀρουραίας θεοῦ] *Hah! sayest thou so, child of the garden queen?* parodied from a line of Euripides, ἄληθες, ὦ παῖ τῆς θαλασσίας θεοῦ; *Hah, sayest thou so, child of the Ocean Queen?* which Musgrave with great probability conjectures to come from the Telephus, and to have been addressed by that personage to Achilles. Achilles was the son of Thetis, τῆς θαλασσίας θεοῦ, but Euripides of Cleito, τῆς λαχανοπωλητρίας, whose avocation was a never-failing subject for comic banter. No ridicule was ever cast upon the poet's *father*, who seems to have been a citizen of credit and renown.

841. στωμυλιοσυλλεκτάδη] We are here treated to a few ῥήματα γομφοπαγῆ. The word before us means "*chatterbox-talk-collector*"; πολυλογίας συνάγων, στωμύλα ῥήματα συλλέγων.—Scholiasts; cf. infra 943, 1069, 1071, Ach. 429. Πτωχοποιὲ, *beggar-creator*; ῥακιοσυρραπτάδη, *rag-and-tatters-patcher*. These and the χωλοποιὸς

A savage-creating stubborn-pulling fellow,
Uncurbed, unfettered, uncontrolled of speech,
Unperiphrastic, bombastiloquent.

AESCHYLUS. Hah! sayest thou so, child of the garden quean!
And this to ME, thou chattery-babble-collector,
Thou pauper-creating rags-and-patches-stitcher?
Thou shalt abye it dearly! DIO. Pray, be still;
Nor heat thy soul to fury, Aeschylus.

AESCH. Not till I've made you see the sort of man
This cripple-maker is who crows so loudly.

DIO. Bring out a ewe, a black-fleeced ewe, my boys:
Here's a typhoon about to burst upon us.

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of 846 infra are all abundantly illustrated in the scene with Euripides in the Acharnians. *ῥακιοσυρραπτάδη· ὁ τὰ ῥάκη συρράπτων καὶ ἐνδύων τοὺς βασιλεῖς.*—Scholiast.

844. *πρὸς ὀργήν*] Fritzsche is obviously mistaken in translating this line, *noli iracundia tua iram Euripidis excitare:* not only because *πρὸς ὀργὴν* is regularly used in an adverbial sense, *with passion, passionately* (cf. infra 856, 998; Pausanias, iii. 9. 5; Lucian's Jupiter Confutatus, 5, where the cynic says to Zeus, *μὴ τραχέως μηδὲ πρὸς ὀργὴν ἀκούσῃς μου τἀληθῆ μετὰ παρρησίας λέγοντος*), but also because it would be supremely ridiculous to exhort Aeschylus not to provoke Euripides to wrath. In the Comedies of Aristophanes, if not in reality, Euripides had no passions to be provoked; he is always the philosopher-poet of imperturbable serenity, whose equanimity and self-complacency nothing can disturb, and whose argumentative loquacity nothing can repress. The words which follow *σπλάγχνα θερμήνῃς* ΚΟΤΩι are a parody of Eur. Cyclops 423 *σπλάγχν' ἐθέρμαινον* ΠΟΤΩι *heated his soul with wine.* The expression *σπλάγχνα θερμαίνειν ποτῷ* may very well have caught the fancy of young Athenian tipplers, and passed into the current phraseology of the day: so that this Aristophanic adaptation of it would be universally recognized and appreciated.

847. *ἄρνα μέλαιναν*] *Ὡς τοιαύτης γενομένης θυσίας τῷ* Τυφῶνι *ἐπὶ τῷ λῆξαι τὰς καταιγίδας*, says one Scholiast; and another, *τοιαῦτα γὰρ ἔθυον τῷ* Τυφῶνι, *ὁπότε στροβιλώδης ἐκινήθη ἄνεμος* (a whirlwind); *εἰκότως δὲ μέλαιναν καὶ οὐ λευκήν, ἐπειδὴ καὶ ὁ τυφὼς μέλας.* "The heaven was *black* with clouds and wind." Bergler refers to Aeneid, iii. 120

Nigram Hiemi pecudem, Zephyris felicibus albam.

ΑΙΣ. ὦ Κρητικὰς μὲν συλλέγων μονῳδίας,
γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην,
ΔΙ. ἐπίσχες οὗτος, ὦ πολυτίμητ' Αἰσχύλε.
ἀπὸ τῶν χαλαζῶν δ', ὦ πόνηρ' Εὐριπίδη,
ἄπαγε σεαυτὸν ἐκποδὼν, εἰ σωφρονεῖς,
ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι
θενὼν ὑπ' ὀργῆς ἐκχέῃ τὸν Τήλεφον·
σὺ δὲ μὴ πρὸς ὀργὴν, Αἰσχύλ', ἀλλὰ πραόνως
ἔλεγχ', ἐλέγχου· λοιδορεῖσθαι δ' οὐ πρέπει
ἄνδρας ποιητὰς ὥσπερ ἀρτοπώλιδας.
σὺ δ' εὐθὺς ὥσπερ πρῖνος ἐμπρησθεὶς βοᾷς.
ΕΥ. ἕτοιμός εἰμ' ἔγωγε, κούκ ἀναδύομαι,
δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,
τἄπη, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας,

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849. *μονῳδίας*] A *μονῳδία*, as the name implies, and the specimen given below (1331–1363) sufficiently illustrates, was what Tennyson called "A Lyrical Monologue"; and the ill repute of the Cretan ladies in Hellenic legend had linked to the epithet Κρητικὰς the idea of "lovesick," "incestuous." Euripides had written a play called Κρῆσσαι, or The Cretan Women, and another called Κρῆτες or The Cretan Men. Each seems to have contained a lovesick monody: the former depicting the incestuous passion of Aerope, the latter, the unnatural passion of Pasiphae. Pasiphae was the mother of Phaedra, who carried on the Cretan taint, though *her* incestuous longings are displayed (in the Hippolytus) not in a monody but in a Lyrical Dialogue. See the note on 1356 infra. It was from an entire misapprehension of the nature of a Cretan monody that Fritzsche endeavoured to connect it with the Κρητικὰ ὑπορχήματα. The two things have nothing whatever in common.

850. *γάμους ἀνοσίους*] Here he is referring, as the Scholiast suggests, to such marriages as those of Macareus and Canace in the Aeolus. See the note on 863 infra.

851. *ὦ πολυτίμητ' Αἰσχύλε*] The epithets applied to Aeschylus and Euripides in this and the following line, do not bode well for the impartiality of the judge. *πολυτίμητος* is found sixteen times in these comedies, and this is the only passage in which it is applied to a mere man. Elsewhere it is uniformly employed of a divine or superhuman being.

854. *κεφαλαίῳ*] *Supreme, masterful, grandiose.* *ἀδρῷ.* — Scholiast, Suidas. Suidas also says *κεφάλαιον ἀεὶ τὸ μέγιστον*

AESCH. Thou picker-up of Cretan monodies,
Foisting thy tales of incest on the stage—
DIO. Forbear, forbear, most honoured Aeschylus;
And you, my poor Euripides, begone
If you are wise, out of this pitiless hail,
Lest with some heady word he crack your scull
And batter out your brain—less Telephus.
And not with passion, Aeschylus, but calmly
Test and be tested. 'Tis not meet for poets
To scold each other, like two baking-girls.
But you go roaring like an oak on fire.
EUR. I'm ready, I! I don't draw back one bit.
I'll lash or, if he will, let him lash first
The talk, the lays, the sinews of a play:

λέγεται, apparently (see Kuster's note there) quoting from Theophylact's Commentary on the Epistle to the Hebrews viii. Here there is a play on the etymology, as if it meant *head*-crushing.

855. τὸν Τήλεφον] For τὸν ἐγκέφαλον, to which the sentence has been leading up, he unexpectedly substitutes τὸν Τήλεφον, words of a somewhat analogous sound. This is merely for the purpose of raising another laugh at that unlucky play, the very mention of which was always a source of unbounded amusement to Aristophanes. The story of the play was as follows. Telephus has been wounded by the spear of Achilles; and is informed by an oracle that nothing will relieve the intolerable anguish of the wound save that which caused it. Thereupon he disguises himself as a beggar and visits the Argive leaders. His attire is described with great minuteness in the Acharnians, where it is donned by Dicaeopolis, who wears it through an important scene, and, with the hero's dress puts on the hero's unlimited power of speech. Achilles is playing at dice (infra 1400), but Telephus gains a hearing by snatching out of his cradle, and threatening to slay, the infant Orestes; somewhat after the fashion of Dicaeopolis in the Acharnians, and Mnesilochus in the Thesmophoriazusae. Ultimately he is cured by the spear of Achilles, and undertakes, in return, to guide the Argive host on its journey to Troyland.

858. ὥσπερ ἀρτοπώλιδας] The vituperative powers of Athenian baking-girls are illustrated in the Wasps. See the note on Wasps 1388.

861. δάκνειν, δάκνεσθαι] Ὡς ἐπὶ ἀλεκτρυόνων.—Scholiast.

862. τᾶπη κ.τ.λ.] By τᾶπη we are to

καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον
καὶ τὸν Μελέαγρον, κἄτι μάλα τὸν Τήλεφον.
ΔΙ. σὺ δὲ δὴ τί βουλεύει ποιεῖν; λέγ', Αἰσχύλε. 865
ΑΙΣ. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε·
οὐκ ἐξ ἴσου γάρ ἐστιν ἀγὼν νῷν. ΔΙ. τί δαί;
ΑΙΣ. ὅτι ἡ ποίησις οὐχὶ συντέθνηκέ μοι,
τούτῳ δὲ συντέθνηκεν, ὥσθ' ἕξει λέγειν.

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understand the ordinary dialogue, by τὰ μέλη the choral songs. The word μέλη has, of course, another signification, viz. *limbs*; and Aristophanes seems to be playing on this double meaning of the word when he adds, τὰ νεῦρα τῆς τραγῳδίας, *the sinews*, that is, the general anatomy, *of the Tragedy*. Had the speech ended with this line, we should have supposed that these accusatives belonged as well to δάκνειν as to δάκνεσθαι; to carp at τἄπη κ.τ.λ. of the plays of Aeschylus, and to be carped at in respect of τἄπη κ.τ.λ. of my own plays; but the two following lines show that Euripides has dropped the idea of δάκνειν altogether, and is referring exclusively to his own compositions.

863. τὸν Πηλέα κ.τ.λ.] All these four plays are mentioned by Aristophanes elsewhere also. Of the Telephus, enough has already been said. Peleus seems to have been another of the poet's ragged heroes, the play dealing with that period of his life when he and Telamon were exiled from Aegina by their father, Aeacus, for killing their half-brother, Phocus. It is, no doubt, as Musgrave observes, to these two tragedies of Euripides that Horace is referring in the familiar lines—

> Telephus et Peleus, cum pauper et exul, uterque
> Projicit ampullas et sesquipedalia verba,
> Si curat cor spectantis tetigisse querela.—Ars Poetica 96-8.

A line from the Peleus is reproduced in Clouds 1154, βοάσομαι τἄρα τὰν ὑπέρτονον βοάν, which, the Scholiast there tells us, was followed by the exclamation, ἰὼ, πύλαισιν· ἤ τις ἐν δόμοις; see Bp. Blomfield at Choeph. 642. They are probably the words of the exile clamouring for admittance into a house where he hopes for a friendly reception. The Aeolus was the notorious tragedy which dealt with the incestuous marriage of Macareus and Canace, the children of Aeolus. —Clouds 1371, supra 850, infra 1081; and see the note on Peace 114. The line parodied infra 1475, τί δ' αἰσχρὸν, ἢν μὴ τοῖσι χρωμένοις δοκῇ, is supposed to be the retort of one of the guilty parties, when reproached for their shameful crime. Two more lines, quoted in Thesmoph. 177, 178, are supposed to commence the address of Aeolus to his children. Of the Meleager a few lines

Aye and my Peleus, aye and Aeolus,
And Meleager, aye and Telephus.

DIO. And what do *you* propose? Speak, Aeschylus.

AESCH. I could have wished to meet him otherwhere.
We fight not here on equal terms. DIO. Why not?

AESCH. My poetry survived me: his died with him:
He's got it here, all handy to recite.

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are quoted later in this play: 1240, 1241, 1316, and 1402. In Wagner's collection there are thirty-three fragments of the Telephus, twenty-nine of the Aeolus, twenty-six of the Meleager, and six of the Peleus.

868. *οὐχὶ συντέθνηκέ μοι*] We are told by Athenaeus (viii. 39) that once, when Aeschylus was unjustly defeated, he merely remarked, with philosophic composure, that *he dedicated his tragedies to Time*, *χρόνῳ τὰς τραγῳδίας ἀνατιθέναι*, well knowing, adds Athenaeus, or the author from whom he borrows the anecdote, that he would in the future obtain his due meed of honour. What he then anticipated has now come to pass. Though he himself has passed into the unseen world, his plays are still living in the world above. The Scholiast refers to the well-known fact that at the date of the Frogs, he was the only deceased author whose tragedies could be acted on the Athenian stage, a privilege awarded them by a special decree of the Athenian people. See also the Greek Life of Aeschylus and the Scholiast on Ach. 10, Haigh's Attic Theatre, ii. 7. But of course the language of the text must not be limited to this particular privilege. In a characteristic fragment which has come down to us from the funeral oration of Gorgias, the orator, after setting forth in evenly-balanced periods the merits of the dead, says, *τοιγαροῦν αὐτῶν ἀποθανόντων ὁ πόθος οὐ συναπέθανεν, ἀλλ' ἀθάνατος ἐν οὐκ ἀσωμάτοις σώμασι ζῇ οὐ ζώντων.*

869. *τούτῳ δὲ συντέθνηκεν*] He means that the tragedies of Euripides are as dead as their author, and therefore both poet and poems are together in the realm of Hades. But though Aristophanes rightly foretells the immortality of Aeschylus, his satire on Euripides was speedily refuted by the event. There were no real successors to the great Triumvirate of Tragedy: and the plays of all three were, in the following century, commonly acted on the Athenian stage. And ultimately Euripides became the one popular tragedian: in part, no doubt, because, as he says himself, he dealt with *οἰκεῖα πράγματα, οἷς χρώμεθ', οἷς ξύνεσμεν*. In the Philoctetes of Sophocles, 1443, Heracles says, according to the MSS.—

ἡ γὰρ εὐσέβεια συνθήκας βροτοῖς,
κἂν ζῶσι, κἂν θάνωσιν, οὐκ ἀπόλλυται,

ὅμως δ' ἐπειδή σοι δοκεῖ, δρᾶν ταῦτα χρή.
ΔΙ. ἴθι νυν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω,
ὅπως ἂν εὔξωμαι πρὸ τῶν σοφισμάτων,
ἀγῶνα κρῖναι τόνδε μουσικώτατα·
ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.

ΧΟ. ὦ Διὸς ἐννέα παρθένοι ἀγναὶ
Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἳ καθορᾶτε
ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμνοις
ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,
ἔλθετ' ἐποψόμεναι δύναμιν
δεινοτάτοιν στομάτοιν πορίσασθαι
ῥήματα καὶ παραπρίσματ' ἐπῶν.
νῦν γὰρ ἀγὼν σοφίας ὁ μέγας
χωρεῖ πρὸς ἔργον ἤδη.

ΔΙ. εὔχεσθε δὴ καὶ σφώ τι, πρὶν τἄπη λέγειν.
ΑΙΣ. Δήμητερ ἡ θρέψασα τὴν ἐμὴν φρένα,
εἶναί με τῶν σῶν ἄξιον μυστηρίων.

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a statement which seems reasonable enough, considering that the speaker himself had passed into the unseen world, and found that his piety and good works had, to use the scriptural expression, followed him there. But Dawes, in his note on this passage of Aristophanes, altered the words ἡ γὰρ εὐσέβεια into οὐ γὰρ ηὐσέβεια, a change which, I should have thought, would require the following line to commence with a negative instead of with καί, but which has been adopted by the best editors of Sophocles.

872. ὅπως ἂν εὔξωμαι] We have seen very similar preparations for prayer in Wasps 860–2—

ἀλλ' ὡς τάχιστα πῦρ τις ἐξενεγκάτω
καὶ μυρρίνας καὶ τὸν λιβανωτὸν ἔνδοθεν,
ὅπως ἂν εὐξώμεσθα πρῶτα τοῖς θεοῖς.

874. ταῖς Μούσαις] Wishing to decide the contest μουσικώτατα, he bids the Chorus invoke the Μοῦσαι themselves to be present. Whilst the Chorus are singing, incense and a pan of live coals are brought upon the stage.

879. δύναμιν — πορίσασθαι] Come to witness the power of two mouths (that is, of two poets) which are keenest to provide [the one] mighty phrases, and

Howbeit, if so you wish it, so we'll have it.

DIO. O bring me fire, and bring me frankincense.
I'll pray, or e'er the clash of wits begin,
To judge the strife with high poetic skill.
Meanwhile (*to the Chorus*) invoke the Muses with a song.

CHOR. O Muses, the daughters divine of Zeus, the immaculate Nine,
Who gaze from your mansions serene on intellects subtle and keen,
When down to the tournament lists, in bright-polished wit they descend,
With wrestling and turnings and twists in the battle of words to contend,
O come and behold what the two antagonist poets can do,
Whose mouths are the swiftest to teach grand language and filings of speech;
For now of their wits is the sternest encounter commencing in earnest.

DIO. Ye two, put up your prayers before ye start.

AESCH. Demeter, mistress, nourisher of my soul,
O make me worthy of thy mystic rites!

[the other] subtle shavings of language. Τὰ μὲν ῥήματα πρὸς τὸν Αἰσχύλον, says the Scholiast; τὰ δὲ παραπρίσματα πρὸς τὸν Εὐριπίδην, λεπτολόγον ὄντα. The word ῥήματα is appropriated in this play to the language of Aeschylus (supra 824, 828, 854, infra 924, 940, 1004); just as in the Acharnians and Peace the diminutive ῥημάτια is applied to the language of Euripides. παραπρίσματα are the small unsubstantial chips thrown off in the process of sawing.

886. Δήμητερ] Παρόσον Ἐλευσίνιος τὸν δῆμον ἦν ὁ Αἰσχύλος.—Scholiast. The name of Demeter would naturally rise to the lips of Aeschylus, who not only was a native of Eleusis, but also had been initiated into the Eleusinian mysteries. The lofty doctrines inculcated in those mysteries made themselves felt in all his dramas, and in some so conspicuously that he was, we know, accused of having divulged the holy secrets which it was not lawful for man to utter.

887. εἶναί μ' κ.τ.λ.] Each prayer (as well as each invocation) is, of course, intended to be characteristic of the speaker, and neither in itself contains anything common or mean. It is not mere victory that the poets seek. Aeschylus, indeed, does not ask for victory at all: he merely prays that in the impending struggle he may bear himself in a manner worthy of Demeter's high and holy mysteries. Euripides prays that he may win, but only by the employment of true artistic skill.

ΔΙ. ἐπίθες λαβὼν δὴ καὶ σὺ λιβανωτόν. ΕΥ. καλῶς·
ἕτεροι γάρ εἰσιν οἷσιν εὔχομαι θεοῖς.
ΔΙ. ἴδιοί τινές σου, κόμμα καινόν; ΕΥ. καὶ μάλα. 890
ΔΙ. ἴθι νυν προσεύχου τοῖσιν ἰδιώταις θεοῖς.
ΕΥ. αἰθὴρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ,
καὶ ξύνεσι καὶ μυκτῆρες ὀσφραντήριοι,
ὀρθῶς μ' ἐλέγχειν ὧν ἂν ἅπτωμαι λόγων.

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν στρ. 895
παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαί τινα λόγων
ἐμμέλειαν δαΐαν.
γλῶττα μὲν γὰρ ἡγρίωται,
λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,
οὐδ' ἀκίνητοι φρένες.
προσδοκᾶν οὖν εἰκὸς ἐστι 900
τὸν μὲν ἀστεῖόν τι λέξειν
καὶ κατερρινημένον,

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888. καλῶς] Ἀποστρεφόμενος καὶ παραιτούμενος ὁ Εὐριπίδης λέγει τὸ καλῶς.—Scholiast. We have had instances of this polite form of refusal, supra 508, 512.

892. αἰθὴρ, κ.τ.λ.] Euripides invokes *four* of his new-fangled deities: (1) αἰθὴρ. Few lines of Euripides have been more frequently quoted than the following from an unnamed tragedy—

Ὁρᾷς τὸν ὑψοῦ τόνδ' ἄπειρον αἰθέρα
καὶ γῆν περιξ ἔχουθ' ὑγραῖς ἐν ἀγκάλαις;
τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν.—Clem. Alex., v. 14. 114.

And compare supra 100, 811, and Thesm. 272. The words ἐμὸν βόσκημα are intended to parallel the ἡ θρέψασα τὴν ἐμὴν φρένα of Aeschylus. (2) γλώττης στρόφιγξ, the pivot on which the tongue revolves: the tongue's volubility. (3) ξύνεσις, intelligence personified. It is invoked in precisely the same manner by Aeschines at the close of his oration against Ctesiphon. (4) μυκτῆρες ὀσφραντήριοι, *keen-scenting nostrils*, an expression equivalent, as Dobree and Mitchell observe, to the ῥῖνα κριτικὴν of Poseidippus in Athenaeus, xiv. 81.

894. ὀρθῶς] The adverb is emphatic. It is only by the application of the true rules of poetic criticism that he hopes to gain the victory.

895. καὶ μὴν ἡμεῖς] In a short ode, the antistrophe to which will be found infra 992, the Chorus express their pleasure at the prospect of the impending duel,

DIO. (*To Eur.*) Now put on incense, you. EUR. Excuse me, no;
My vows are paid to other gods than these.
DIO. What, a new coinage of your own? EUR. Precisely.
DIO. Pray then to them, those private gods of yours.
EUR. Ether, my pasture, volubly-rolling tongue,
Intelligent wit and critic nostrils keen,
O well and neatly may I trounce his plays!

CHOR. We also are yearning from these to be learning
Some stately measure, some majestic grand
Movement telling of conflicts nigh.
Now for battle arrayed they stand,
Tongues embittered, and anger high.
Each has got a venturesome will,
Each an eager and nimble mind;
One will wield, with artistic skill,
Clearcut phrases, and wit refined;

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and their estimate of the respective styles of the duellists. The language of Euripides will be highly finished, as though smoothed with a file; the language of Aeschylus will consist of rugged uprooted words, like the rugged uprooted trees with which the giants of old assailed the Olympian Gods. Fritzsche refers to Horace, Odes, iii. 4. 55—

Evulsisque truncis
Enceladus jaculator audax.

897. *ἐμμέλειαν δαΐαν*] The *ἐμμέλεια* was (to use the expression of Beatrice in Much Ado about Nothing) a "measure full of state and ancientry," representing, in fact, the majestic dance of tragedy. See the note on Wasps 1503. Here, being the call to combat, it is styled *ἐμμέλεια δαΐα, a warlike measure, a battle melody*; just as in Herc. Fur. 894 the savage roar of the maddened Heracles pursuing his children is described as a *δαΐον μέλος*. Apparently some glossographer, to illustrate this signification of *δάϊος*, wrote in the margin three words of an unknown author, *ἔπιτε δαΐαν ὀδόν*, and these three words, strange to say, have usurped the place of the single word *δαΐαν*, which they were intended to explain. They absolutely destroy both sense and metre: the line running *ἐμμέλειαν, ἔπιτε δαΐαν ὀδόν*, whereas the corresponding line in the antistrophe is *μή σ' ὁ θυμὸς ἁρπάσῃς*, infra 994. It is wonderful that this unmetrical nonsense should have been allowed to cumber the text so long.

τὸν δ' ἀνασπῶντ' αὐτοπρέμνοις
τοῖς λόγοισιν
ἐμπεσόντα συσκεδᾶν πολ-
λὰς ἀλινδήθρας ἐπῶν.

ΔΙ. ἀλλ' ὡς τάχιστα χρὴ λέγειν· οὕτω δ' ὅπως ἐρεῖτον 905
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἷ' ἂν ἄλλος εἴποι.
ΕΥ. καὶ μὴν ἐμαυτὸν μέν γε τὴν ποίησιν οἷός εἰμι,
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ' ἐλέγξω,
ὡς ἦν ἀλαζὼν καὶ φέναξ, οἵοις τε τοὺς θεατὰς
ἐξηπάτα, μώρους λαβὼν παρὰ Φρυνίχῳ τραφέντας. 910
πρώτιστα μὲν γὰρ ἕνα τιν' ἂν καθῖσεν ἐγκαλύψας,
Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνὺς,

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904. ἀλινδήθρας ἐπῶν] *Word exercises*, literally, *exercise-grounds for words*. An ἀλινδήθρα was a piece of ground strewn with dust or sand, an *arena* in fact, whereon wrestlers could roll over and over without injury to themselves. It was also used as a rolling-place for horses. Bergler refers to Eustathius on Iliad, iii. 55, ἀλίζειν ἐλέγετο τὸ ἐν κόνει κυλίεσθαι, ὡς καὶ ὁ Κωμικὸς δηλοῖ· ἢ ἄλλως, κόνει φύρεσθαι, ὅθεν καὶ ἀλινδήθρα παρ' αὐτοῖς, κυρίως μὲν ἡ κατὰ πάλην κονίστρα, τροπικῶς δὲ καὶ ἡ ἐν λόγοις, ὡς τὸ ἀλινδήθρας ἐπῶν. So the Etymol. Magn., ἀλινδήθρας· τὰς ἐν τοῖς κηρώμασι (wrestling-rings) κυλίστρας. Hesychius, ἀλινδήθρας· κυλίστρας. Suidas, ἀλινδήθρα τόπος ἐν ᾧ ἵπποι κονίονται. The poet is contrasting "the native mightiness" of Aeschylus with his opponent's artificial dexterity, the result of the various courses of scholastic training with which his intellect had been cultivated. *Palaestras verborum*, i. e. verba artificiose instructa, as Thiersch explains it.

906. εἰκόνας] *Metaphors*. This appears to be specially addressed to Aeschylus, and the words οἷ' ἂν ἄλλος εἴποι to Euripides. "We want none of your metaphors, Aeschylus; nor any of your commonplaces, Euripides. Ye must both now speak things ἀστεῖα, things of culture and wit, things worthy to be enshrined in a comedy of Aristophanes." Mr. Haigh, after the remarks cited in the note to 1004 infra respecting the phraseology of Aeschylus, adds "This pomp of language is enlivened throughout by a wealth and brilliance of imagination which has only been equalled, among dramatists, by Shakespeare. Metaphors, similes, figures, and images come streaming from his mind in endless profusion, and without the least appearance of effort. His thoughts naturally tend to clothe themselves in concrete form, by

Then the other, with words defiant,
Stern and strong, like an angry giant
Laying on with uprooted trees,
Soon will scatter a world of these
Superscholastic subtleties.

DIO. Now then, commence your arguments, and mind you both display
True wit, not metaphors, nor things which any fool could say.

EUR. As for myself, good people all, I'll tell you by-and-by
My own poetic worth and claims; but first of all I'll try
To show how this portentous quack beguiled the silly fools
Whose tastes were nurtured, ere he came, in Phrynichus's schools.
He'd bring some single mourner on, seated and veiled, 'twould be
Achilles, say, or Niobe—the face you could not see—

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means of some flashing image or vivid picture which stamps them upon the mind." Tragic Drama of the Greeks, ii. § 5. The Euripidean language on the other hand is always studiously plain and simple.

907. *καὶ μήν*] The serious criticism upon the tragedies of Aeschylus and Euripides, which commences here, occupies about 190 lines. What remains is merely metrical criticism or purely comic fun.

910. *Φρυνίχῳ*] The tragedies of Phrynichus were of an essentially lyrical character. Nothing could surpass, in the estimation of his contemporaries, the sweetness of his melodies, and the infinite variety of his dance-music. But there could be little dramatic vigour, when the entire business of the play was supported by the Chorus and a single actor: a state of things which continued until Aeschylus introduced a plurality of actors.

912. *Ἀχιλλέα κ. τ. λ.*] He is specially referring to two lost tragedies of Aeschylus, *the Phrygians or the Ransom of Hector* and *the Niobe*. In the former, Achilles was introduced wrapped in sullen gloom for the loss of Patroclus, and refusing all food and consolation. See the Greek Life of Aeschylus. In the latter, Niobe was shown, dumb with sorrow for her six sons and six daughters, whom Apollo and Artemis had slain. In her maternal pride, she had exalted herself against Leto—

> For she said, "She hath borne but twain, and children many have I":
> And for this by the hand of the twain must all that multitude die.
> Iliad, xxiv. 609 (Way).

And see the note on 1392 infra.

πρόσχημα τῆς τραγῳδίας, γρύζοντας οὐδὲ τουτί·
ΔΙ. μὰ τὸν Δί' οὐ δῆθ'. ΕΥ. ὁ δὲ χορός γ' ἤρειδεν ὁρμαθοὺς ἂν
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν· οἱ δ' ἐσίγων. 915
ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καί με τοῦτ' ἔτερπεν
οὐχ ἧττον ἢ νῦν οἱ λαλοῦντες. ΕΥ. ἡλίθιος γὰρ ἦσθα,
σάφ' ἴσθι. ΔΙ. κἀμαυτῷ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεῖνα;
ΕΥ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατὴς προσδοκῶν καθοῖτο,
ὁπόθ' ἡ Νιόβη τι φθέγξεται· τὸ δρᾶμα δ' ἂν διῄει. 920
ΔΙ. ὦ παμπόνηρος, οἷ' ἄρ' ἐφενακιζόμην ὑπ' αὐτοῦ.
τί σκορδινᾷ καὶ δυσφορεῖς; ΕΥ. ὅτι αὐτὸν ἐξελέγχω.
κἄπειτ' ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ δρᾶμα
ἤδη μεσοίη, ῥήματ' ἂν βόεια δώδεκ' εἶπεν,
ὀφρῦς ἔχοντα καὶ λόφους, δεῖν' ἄττα μορμορωπὰ, 925
ἄγνωτα τοῖς θεωμένοις. ΑΙΣ. οἴμοι τάλας. ΔΙ. σιώπα.
ΕΥ. σαφὲς δ' ἂν εἶπεν οὐδὲ ἓν ΔΙ. μὴ πρῖε τοὺς ὀδόντας.
ΕΥ. ἀλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ 'π' ἀσπίδων ἐπόντας
γρυπαέτους χαλκηλάτους, καὶ ῥήμαθ' ἱππόκρημνα,
ἃ ξυμβαλεῖν οὐ ῥᾴδι' ἦν. ΔΙ. νὴ τοὺς θεοὺς, ἐγὼ γοῦν 930
ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα

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913. *πρόσχημα τῆς τραγῳδίας*] A mere decoration of the tragedy, like the scenery or other ornaments of the stage. As he speaks the words *οὐδὲ τουτί*, he makes some slight sound, possibly as the Scholiast thinks, by snapping his fingers, *εἰκὸς αὐτὸν ἀποκροτοῦντα τῷ δακτύλῳ δεικνύειν τὸ οὐδὲ τουτί.*

914. *ὁ δὲ χορὸς κ. τ. λ.*] This was literally true of the earlier plays of Aeschylus, before he had emancipated himself from the restrictions of the Phrynichean drama. We have no specimen of an Aeschylean tragedy in which one actor only appeared: but in the Supplices, his earliest extant play, the choral odes occupy 579 lines, and the dialogue, in which again the Chorus takes a leading part, only 479. It must, however, be remembered (1) that the development of the tragic play consisted chiefly of a progressive diminution of the choral portions, and an equivalent enlargement of the actors' duties; and (2) that Aeschylus was himself the most splendid agent in promoting that development.

918. *ὁ δεῖνα*] *What's-his-name here.* He makes as though he had for the moment forgotten the name of Aeschylus.

919. *προσδοκῶν*] This was also the device of the great Mr. Bayes (John

An empty show of tragic woe, who uttered not one thing.

DIO. 'Tis true. EUR. Then in the Chorus came, and rattled off a string
Of four continuous lyric odes: the mourner never stirred.

DIO. I liked it too. I sometimes think that I those mutes preferred
To all your chatterers now-a-days. EUR. Because, if you must know,
You were an ass. DIO. An ass, no doubt: what made him do it though?

EUR. That was his quackery, don't you see, to set the audience guessing
When Niobe would speak; meanwhile, the drama was progressing.

DIO. The rascal, how he took me in! 'Twas shameful, was it not?
(*To Aesch.*) What makes you stamp and fidget so? EUR. He's catching it so hot.
So when he had humbugged thus awhile, and now his wretched play
Was halfway through, a dozen words, great wild-bull words, he'd say,
Fierce Bugaboos, with bristling crests, and shaggy eyebrows too,
Which not a soul could understand. AESCH. O heavens! DIO. Be quiet, do.

EUR. But not one single word was clear, DIO. St! don't your teeth be gnashing.

EUR. 'Twas all Scamanders, moated camps, and griffin-eagles flashing
In burnished copper on the shields, chivalric-precipice-high
Expressions, hard to comprehend. DIO. Aye, by the Powers, and I
Full many a sleepless night have spent in anxious thought, because

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Dryden) in the Duke of Buckingham's "Rehearsal." "For look you, sir," says one of his players, "the grand design upon the stage is to keep the auditors in suspense; for to guess presently at the plot and the sense tires them before the end of the First Act." And later in the play, Mr. Bayes himself gives utterance to a similar sentiment, only substituting the word "expectation" for the word "suspense."

922. *τί σκορδινῇ*] These words, like the *σιώπα* of 926, and the *μὴ πρῖε τοὺς ὀδόντας* of 927, are of course addressed to Aeschylus, who is exhibiting symptoms of impatience and discomposure at his rival's accusations. *σκορδινᾶσθαι* strictly means to yawn and stretch oneself. *οὕτως ἔλεγον τὸ παρὰ φύσιν τὰ μέλη ἐκτείνειν*· says the Scholiast. *γίνεται δὲ περὶ τοὺς ἐγειρομένους ἐξ ὕπνου, ὅταν, χασμώδεις ὄντες, ἐκτείνωσι τὰ μέλη.* Hence it was used to express the attitude of a man ill at ease. See Ach. 30; Wasps 642.

929. *γρυπαέτους*] *Ἐπίσημα ἀσπίδος ἀλλόκοτον*, says the Scholiast, who obviously therefore connects the first syllable with *γρυψ*, a *griffin*, rather than with *γρυπὸς*, *hookbeaked*, *aquiline*. The word was probably coined by Aeschylus.

931. *ἐν μακρῷ χρόνῳ νυκτός*] This line

τὸν ξουθὸν ἱππαλεκτρυόνα ζητῶν, τίς ἐστιν ὄρνις.
ΑΙΣ. σημεῖον ἐν ταῖς ναυσὶν, ὦμαθέστατ', ἐνεγέγραπτο.
ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ᾤμην Ἔρυξιν εἶναι.
ΕΥ. εἶτ' ἐν τραγῳδίαις ἐχρῆν κἀλεκτρυόνα ποιῆσαι; 935
ΑΙΣ. σὺ δ', ὦ θεοῖσιν ἐχθρὲ, ποιά γ' ἐστὶν ἅττ' ἐποίεις;
ΕΥ. οὐχ ἱππαλεκτρυόνας μὰ Δί' οὐδὲ τραγελάφους, ἅπερ σὺ,
ἂν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς γράφουσιν·
ἀλλ' ὡς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ πρῶτον εὐθὺς
οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπαχθῶν, 940
ἴσχνανα μὲν πρώτιστον αὐτὴν καὶ τὸ βάρος ἀφεῖλον
ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοισι λευκοῖς,

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is borrowed, as the Scholiast observes, from Hippolytus 377, where Phaedra says—

ἤδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ
θνητῶν ἐφρόντισ' ᾗ διέφθαρται βίος.

Oft in the weary watches of the night,
Oft have I pondered how the lives of men
Are brought to ruin.

Dionysus ponders over *his* important problem in the night-time, because to use the words of Epicharmus (quoted by Bp. Monk on Hippolytus)—

Πάντα τὰ σπουδαῖα νυκτὸς μᾶλλον ἐξευρίσκεται.

932. τὸν ξουθὸν ἱππαλεκτρυόνα] The "tawny cock-horse" has already been trotted out in Peace 1177 and Birds 800. This hapless animal, ὃν ἀεὶ κωμῳδοῦσιν (Schol. Peace), was introduced in the Myrmidons of Aeschylus, as the painted figurehead of one of the ships which the Trojans, in the sixteenth Iliad, are represented as setting on fire. The lines are quoted by the Scholiast on the Peace, and, as corrected by Welcker, run—

ἀπὸ δ' αὖτε ξουθὸς ἱππαλεκτρυὼν
στάζει . . . . . .
κηροχριθέντων φαρμάκων πολὺς πόνος.

"The sense," says Mr. Cecil Torr (Ancient Ships, 36 note), "is obviously that the picture melted off in drops while the vessel was burning." And he adds, "This seems to be the earliest record of encaustic on a ship." The prefix ἵππος is of course often used to express size only, but the Scholiast is clearly mistaken in thinking it is so used here. The ἱππαλεκτρυὼν is a composite animal, of the same order as the τραγέλαφος and the γρυπάετος.

934. Ἔρυξιν] Doubtless there was something in the appearance or cha-

I'd find the tawny cock-horse out, what sort of bird it was!

AESCH. It was a sign, you stupid dolt, engraved the ships upon.

DIO. Eryxis I supposed it was, Philoxenus's son.

EUR. Now really should a cock be brought into a tragic play?

AESCH. You enemy of gods and men, what was *your* practice, pray?

EUR. No cock-horse in *my* plays, by Zeus, no goat-stag there you'll see,
Such figures as are blazoned forth in Median tapestry.
When first I took the art from you, bloated and swoln, poor thing,
With turgid gasconading words and heavy dieting,
First I reduced and toned her down, and made her slim and neat
With wordlets and with exercise and poultices of beet,

---

racter of Eryxis to give point to this allusion. The Scholiast merely says *οὗτος γὰρ ὡς ἄμορφος καὶ ἀηδὴς διαβάλλεται*. Knowing the Athenian custom of alternating names in a family (Birds 283), we may safely conclude that this Eryxis, the son of Philoxenus, was the father of that notorious gourmand Philoxenus, the son of Eryxis, who wished that his throat was as long as a crane's, to prolong the enjoyment of eating. See Aristotle's Ethics, iii. 10; Athenaeus, i. 10 (to which Bergler refers); Aelian, V. H. x. 9 (to which Brunck refers) and Plutarch, Symp. Probl. iv. 4. 2, De latenter vivendo, 1.

936. *θεοῖσιν ἐχθρά*] Strong words: but what could be more aggravating to Aeschylus than to find himself reprehended by Euripides for lowering the dignity of tragedy: that being the very offence of which Euripides himself was, in the eyes of Aeschylus, pre-eminently guilty. We shall see by-and-by that in the monody which Aeschylus composes in imitation of Euripides, a cock is the principal figure.

937. *τραγελάφους*] The *τραγέλαφος* was another fictitious animal, part stag and part goat. It is frequently mentioned by ancient writers, Plato, Aristotle, and the later Attic comedians. Its memory survived because a common drinking-cup was fashioned in the supposed shape of a *τραγέλαφος*, and was called by its name. It is interesting to find from the present passage that fabulous figures of this character were woven into Persian hangings, which were doubtless familiar to the Greeks from the time of the battle of Plataea. See Hdt. ix. 82.

942. *ἐπυλλίοις κ. τ. λ.*] We have already heard of the *ἐπύλλια* of Euripides in Ach. 398; Peace 532, meaning apparently *trivial insignificant verses*; ill adapted for the weighing competition to be instituted later on. Dr. Merry ingeniously suggests a play on *ἐρπυλλίοις wild-thyme*. *περιπάτοις philosophical exercises* (*περίπατοι· αἱ ἰατρίαι. καὶ οἱ λόγοι. ἢ τόποι διακινήσεων*, Hesychius), with an allusion to the *exercise* required of a

χυλὸν διδοὺς στωμυλμάτων, ἀπὸ βιβλίων ἀπηθῶν·
εἶτ' ἀνέτρεφον μονῳδίαις, Κηφισοφῶντα μιγνύς·
εἶτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδ' ἐμπεσὼν ἔφυρον, 945
ἀλλ' οὐξιὼν πρώτιστα μέν μοι τὸ γένος εἶπ' ἂν εὐθὺς
τοῦ δράματος. ΑΙΣ. κρεῖττον γὰρ ἦν σοι νὴ Δί' ἢ τὸ σαυτοῦ.
ΕΥ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρῆκ' ἂν ἀργόν,
ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χὠ δοῦλος οὐδὲν ἧττον,
χὠ δεσπότης χἡ παρθένος χἡ γραῦς ἄν. ΑΙΣ. εἶτα δῆτα 950
οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα; ΕΥ. μὰ τὸν Ἀπόλλω·
δημοκρατικὸν γὰρ αὖτ' ἔδρων. ΔΙ. τοῦτο μὲν ἔασον, ὦ τᾶν.
οὐ σοὶ γάρ ἐστι περιπατεῖν κάλλιστα περί γε τούτου.

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patient whom his physician is seeking to reduce. *εἰώθασι γάρ*, says the Scholiast, *οἱ κενούμενοι* (so Dobree for *κακούμενοι*) *περιπατεῖν. ὡς ἐπὶ ἀσθενοῦντος δὲ διαλέγεται. τευτλίοισι λευκοῖς white beet, beta cicla*, one variety of which, according to Miller and Martyn, is our common mangold wurzel. I have translated it "*poultices of beet*," and that beet was used in this way is plain from the passage quoted by Spanheim from Sotio, Geopon. xii. 15, *μιγνύμενος δὲ ὁ χυλὸς τοῦ σεύτλου ἅμα κηρῷ, καὶ λυόμενος, καὶ μετὰ πανίου ἐπιτιθέμενος πάντα σκληρὰ καὶ οἰδαίνοντα πάθη θεραπεύει.* Nevertheless, I think that Euripides is here referring to an aperient draught; for Fritzsche's objection to the Scholiast's explanation to that effect, "Falso: neque enim ullo betae genere uti licet ad alvi purgationem," is singularly infelicitous. Mitchell had already referred to Dioscor. ii. 49, *τεῦτλον διττόν ἐστιν, ὧν τὸ μὲν μέλαν* (*blood red*, as frequently elsewhere) *σταλτικώτερον τῆς κοιλίας, τὸ δὲ λευκὸν εὐκοίλιον*: and to Pliny, H. N. xix. 40, "Betae a colore duo genera Graeci faciunt, nigrum, et candidius quod praeferunt, appellantque Siculum" (whence the botanic name *cicla*). "Mira differentia, si vera est, candidis solvi alvos modice, nigris inhiberi." See Id. xx. 27. To these passages I may add Galen's remarks (*De simplicium medicamentorum temperamentis ac facultatibus* viii. 19) on the properties of beet, *τεῦτλον νιτρώδους τινὸς μετείληφε δυνάμεως, ᾗ καὶ ῥύπτει καὶ διαφορεῖ καὶ διὰ ῥινῶν καθαίρει· ἐψηθὲν δὲ τὸ μὲν νιτρῶδές τε καὶ δριμὺ πᾶν ἀποτίθεται, γίγνεται δ' ἀφλεγμάτου δυνάμεως, καὶ ἀτρέμα διαφορητικῆς· ἰσχυρότερον δὲ εἴς τε τὸ ῥύπτειν καὶ διαφορεῖν ἐστι τὸ λευκὸν τεῦτλον.*

943. *ἀπὸ βιβλίων*] Euripides possessed one of the largest libraries in the ancient world (Athenaeus, i. 4): and out of his stores of book-learning he was able to extract philosophic and casuistical arguments which, the innuendo is, he placed in the mouths of his various characters, so departing from the simple dignity of ancient tragedy. For though Euripides is himself the

And next a dose of chatterjuice, distilled from books, I gave her,
And monodies she took, with sharp Cephisophon for flavour.
I never used haphazard words, or plunged abruptly in;
Who entered first explained at large the drama's origin
And source. DIO. Its source, I really trust, was better than your own.
EUR. Then from the very opening lines no idleness was shown;
The mistress talked with all her might, the servant talked as much,
The master talked, the maiden talked, the beldame talked. AESCH. For such
An outrage was not death your due? EUR. No, by Apollo, no:
That was my democratic way. DIO. Ah, let that topic go.
Your record is not there, my friend, particularly good.

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speaker, he is of course, here and elsewhere, merely giving effect to the criticisms of Aristophanes, directed against himself.

944. Κηφισοφῶντα μιγνύς] *With an infusion of Cephisophon.* Cephisophon seems to have been a slave born in the house of Euripides; *οἰκογενὲς μειράκιον*, as he is called in the Greek Life of Euripides published by Rossignol in the *Journal des Savans*, Avril, 1832. His cleverness attracted the attention of his master, and he was popularly credited with having a hand in the composition of his master's tragedies. The author of the Greek Life referred to above preserves some lines of Aristophanes—

Κηφισοφῶν ἄριστε καὶ μελάντατε,
σὺ δὲ ξυνέζης εἰς τὰ πόλλ' Εὐριπίδῃ
καὶ συνεποίεις, ὥς φασι, τὴν μελῳδίαν.

We may perhaps gather from the present passage that he was supposed to have contributed some of those famous Euripidean monodies of which we have already heard, supra 849, and shall hear more hereafter. How universal was the belief in his collaboration is shown by the incidental way in which his name is introduced, without the slightest explanation. And see infra 1408, 1452, 1453. Others say, and this also is probable enough, that he took part in the representation of his master's dramas. One of the five extant letters attributed to Euripides is addressed to Cephisophon, announcing the writer's arrival at the Court of Archelaus, and, amongst other things, expressing his indifference to the criticism of Aristophanes. But the letter is no doubt spurious.

946. *οὐξιών*] That is, the Prologist. The *τὸ σαυτοῦ* in the next line is of course another allusion to the maternal greengrocer.

953. *περιπατεῖν*] *Κάλλιστα* is either

ΕΥ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα, ΑΙΣ. φημὶ κἀγώ.
ὡς πρὶν διδάξαι γ' ὤφελες μέσος διαρραγῆναι.
ΕΥ. λεπτῶν τε κανόνων εἰσβολὰς ἐπῶν τε γωνιασμοὺς,
νοεῖν, ὁρᾶν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν,
κάχ' ὑποτοπεῖσθαι, περινοεῖν ἅπαντα ΑΙΣ. φημὶ κἀγώ.
ΕΥ. οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν,
ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες γὰρ οὗτοι
ἤλεγχον ἄν μου τὴν τέχνην· ἀλλ' οὐκ ἐκομπολάκουν
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον αὐτοὺς,
Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαροπώλους.
γνώσει δὲ τοὺς τούτου τε κἀμοῦ γ' ἑκατέρου μαθητάς.
τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ Μανῆς,

---

used adverbially, as frequently in Aristophanes, or for *κάλλιστον*, as Euripides employs it in Troades 1282, where Hecabe says:

κάλλιστά μοι
σὺν τῇδε πατρίδι κατθανεῖν πυρουμένῃ.

Either way, the *περίπατος* of the MSS. and Edd. seems impossible, and I have substituted *περιπατεῖν*. "This is not the best of themes for you, of all men, to expatiate upon." He is alluding to the *περιπάτοις* of 942 supra. The line in the translation is rather an explanation than a version. Dionysus is of course referring generally to the antidemocratical tendencies of the school to which Euripides belonged. His pupils mentioned below, Theramenes and Cleitophon, were both active promoters of the establishment of the Four Hundred. Theramenes is indeed described by both Thucydides and Aristotle (widely as they differ in details) as the prime agent of that antidemocratic revolution. —Thuc. viii. 68; Polity of Athens, 32. And though Cleitophon afterwards proposed to restore the constitution of Cleisthenes, he did so on the express ground that it was *not* democratic.—Polity of Athens, 34. Euripides himself, as Hermann observes, had left democratic Athens, and spent his last years in the Court of King Archelaus of Macedon.

954. *τουτουσί*] He glances at the audience as he speaks. For of course it is to the audience that he is referring as well by *τουτουσὶ* here as by *οὗτοι* six lines below.

956. *εἰσβολὰς . . . γωνιασμούς*] These accusatives are governed by *ἐδίδαξα*, and not, as Fritzsche supposed, by *λαλεῖν*. *I taught the Athenians to talk: I also taught them the application of subtle rules, and the neat carpentry of words.* No doubt the accusatives occur somewhat strangely in the midst of a string of infinitives, and indeed the whole line

ΕΥΡ. Then next I taught all these to speak. ΑΙΣΧ. You did so, and I would
That ere such mischief you had wrought, your very lungs had split.
ΕΥΡ. Canons of verse I introduced, and neatly chiselled wit;
To look, to scan: to plot, to plan: to twist, to turn, to woo:
On all to spy; in all to pry. ΑΙΣΧ. You did: I say so too.
ΕΥΡ. I showed them scenes of common life, the things we know and see,
Where any blunder would at once by all detected be.
I never blustered on, or took their breath and wits away
By Cycnuses or Memnons clad in terrible array,
With bells upon their horses' heads, the audience to dismay.
Look at *his* pupils, look at mine: and there the contrast view.
Uncouth Megaenetus is his, and rough Phormisius too;

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seems descriptive rather of the refinements which Euripides had introduced into the tragic art, than of the subtleties which he had taught the Athenian people. Very possibly it is interpolated from some other passage. *εἰσβολαὶ* here, as infra 1104, involves the idea of *attacks* or *incursions*. He attacks, with his new rules of art, the rudeness of ancient tragedy. *γωνιασμοὺς*, like *σμιλεύματα*, supra 819, is a metaphor from the carpenter's art. There Euripides is described as finishing off his work with a chisel: here, as employing the carpenter's angle, or, as we less correctly designate it, his *square*.

961. *ἐκομπολάκουν*] *Spoke in a big blustering style. οὐκ ἔλεγον κομπώδη ὡς ὁ Αἰσχύλος.*—Scholiast. He proceeds to give a specimen of these *κομπώδη ῥήματα*. And cf. supra 839.

963. *Κύκνους . . . Μέμνονας*] Cycnus the son of Poseidon, and Memnon the son of the Morning, were allies of Priam in the Trojan war, coming, like Rhesus, in the splendour of barbaric trappings, *πολλοῖσι σὺν κώδωσιν*. Both of them had the honour of falling by the hand of Achilles. We do not know in which of his tragedies Aeschylus introduced Cycnus: but Memnon was represented in two tragedies, the Memnon and the Psychostasia. For though Welcker thinks that these were two names of one and the same tragedy, Hermann and Wagner are no doubt right in considering them the names of two successive tragedies in the same trilogy. In the Psychostasia (as we know from Eustathius on Iliad, viii. 73, and other authorities) the lives of Achilles and Memnon are weighed by Zeus in those golden balances which are more than once brought forward in the Iliad to decide the fate of heroes. In such compounds as *κωδωνοφαλαροπώλους* Euripides is of course imitating and ridiculing the phraseology of Aeschylus.

965. *Φορμίσιος*] Phormisius was a politician of some note at this period. In

σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπται,
οὐμοὶ δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ κομψός.
ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα,
ὃς ἦν κακοῖς που περιπέσῃ καὶ πλησίον παραστῇ,

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the following year, immediately after the surrender of Athens, we find this typical disciple of Aeschylus associated with the two typical disciples of Euripides mentioned just below, in an endeavour to restore the ancient constitution, *τὴν πάτριον πολιτείαν*, of Athens, in a moderate and equitable form.—Aristotle's Polity of Athens, chap. 34. A little later, after the downfall of the Thirty, we find him proposing to restrict the franchise to persons holding land, and assailed on that account by Lysias in a speech still extant, for attempting to destroy *τὴν πάτριον πολιτείαν*. Not that this implies any inconsistency on the part of Phormisius. The *πάτριος πολιτεία* which the Athenians were permitted to restore, was susceptible of more than one interpretation (Polity of Athens, ubi supra). To Phormisius it doubtless meant the old Solonian constitution; in the speech of Lysias it represents the unbridled democracy which preceded and occasioned the fall of Athens. Here the allusion is partly to his rough hirsute appearance. See the note on Eccl. 97. Of Megaenetus and his nickname ὁ Μανῆς, nothing is known. Μανῆς was a common servile name, and occurs as such in the Peace, the Birds, and the Lysistrata. And some think that Megaenetus was so called because of his (supposed) barbarian extraction. More probably it was derived from his constant presence at the game of cottabus, where the little statuette with which the game was played, was called the Μανῆς or "Jack." See the note on Peace 1244. Athenaeus quotes many passages from the comic poets relating to this Manes. One is from Hermippus describing the changes consequent on the departure of citizens for the war:

The rod for the cottabus used of yore
Is now in the dustbin thrown,
The small bronze Manes will hear no more
The plash of the wine which it heard before,
And I saw the tiny and well-poised plate
Forlorn by the hinge of the garden gate
In the refuse and dirt, alone.

And again:

I am the prize which he will get
Who deftliest hits the statuette (that is, the Μανῆς).

In the following line these two Aeschyleans are described by two epithets of almost more than Aeschylean proportions. On the first, *σαλπιγγο-*

Great long-beard-lance-and-trumpet-men, flesh-tearers with the pine:
But natty smart Theramenes, and Cleitophon are mine.

DIO. Theramenes? a clever man and wonderfully sly:
Immerse him in a flood of ills, he'll soon be high and dry,

λογχυπηνάδαι, the Scholiast says σάλπιγγας καὶ λόγχας καὶ ὑπήνας ἔχοντες. τοῦτο δὲ εἰς τὸν Φορμίσιον ἀποτείνει, ὡς μέγαν ἔχοντα πώγωνα. εἶπε δὲ συνθέτως τὸ μὲν ἀπὸ τοῦ πολέμου, τὸ δὲ ἀπὸ τοῦ πώγωνος. As to the second, the latter part πιτυοκάμπται carries us back to the legendary robber Sinis, who tied his victims to two pine-trees which he had bound together, and which, when let go, tare them limb from limb by the rebound. Theseus, on his journey from Troezene to Athens, made Sinis himself undergo the cruel death he had loved to inflict upon others. The prefix σαρκασμο- refers to this "rending of flesh." The secondary meaning which some would give it *amarulento risu Sinidem referentes* (Brunck) has really nothing to recommend it.

967. Κλειτοφῶν . . . Θηραμένης] Of Theramenes we have already heard, supra 541. Cleitophon is twice named in the Polity of Athens as a well-known politician of these days. One instance (from chap. 34) is given in the preceding note; and he had previously, in chap. 29, been mentioned as taking an active part in the proceedings which resulted in the establishment of the Four Hundred. See the note on 953 supra. He was doubtless the philosophic student who, in the remarkable Platonic dialogue which bears his name, displays such a keen appreciation of the sterility of the Socratic method, and shows himself determined to obtain some more definite teaching, even if, to obtain it, he has to go over to Thrasymachus. There is much probability in Mr. Grote's suggestion (Plato, chap. 32) that the Cleitophon was originally designed as the introduction to the great constructive discourse on Justice which we know as the Republic of Plato, but was eventually discarded for the present first book in which the same characters appear, but which does not so convincingly expose the necessary barrenness of the negative method of Socratic criticism.

969. περιπέσῃ] The translation does not reproduce the exact meaning of the original. In this passage κακοῖς περιπίπτειν means, not to fall *into* troubles, but to fall *into the midst of*, so as to be encompassed by, troubles. Then the words πλησίον παραστῇ carry us a step further. Theramenes is close to, and on the very verge of falling into, troubles, when by an acrobatic feat he contrives to fall outside them, leaving his adversaries to fall in. The allusion, no doubt, is to the shocking events which followed the battle of Arginusae. The victorious generals complained of his neglect to pick up the dead and drowning (Xen. Hell., ii. 3. 35), and he was in great peril, but by a fatal exercise of ingenuity, he wriggled outside the peril and pushed the generals in.

πέπτωκεν ἔξω τῶν κακῶν, οὐ Χῖος, ἀλλὰ Κεῖος. 970

ΕΥ. τοιαῦτα μέντοι 'γὼ φρονεῖν
τούτοισιν εἰσηγησάμην,
λογισμὸν ἐνθεὶς τῇ τέχνῃ
καὶ σκέψιν, ὥστ' ἤδη νοεῖν
ἅπαντα καὶ διειδέναι 975
τά τ' ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἄμεινον ἢ πρὸ τοῦ,
κἀνασκοπεῖν, πῶς τοῦτ' ἔχει;
ποῦ μοι τοδί; τίς τοῦτ' ἔλαβε;

ΔΙ. νὴ τοὺς θεούς, νῦν γοῦν 'Αθη- 980
ναίων ἅπας τις εἰσιὼν
κέκραγε πρὸς τοὺς οἰκέτας
ζητεῖ τε, ποῦ 'στιν ἡ χύτρα;
τίς τὴν κεφαλὴν ἀπεδήδοκεν
τῆς μαινίδος; τὸ τρύβλιον 985
τὸ περυσινὸν τέθνηκέ μοι·
ποῦ τὸ σκόροδον τὸ χθιζινόν;
τίς τῆς ἐλάας παρέτραγεν;
τέως δ' ἀβελτερώτατοι,
κεχηνότες Μαμμάκυθοι, 990
Μελιτίδαι καθῆντο.

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970. *οὐ Χῖος ἀλλὰ Κεῖος*] If his faction were defeated, Dionysus means, he would devise some subtle distinction which would enable him to escape, whilst leaving his comrades in the lurch. Suppose that his faction were called the "Chian," and some accuser were to say "Surely this fellow is a Chian," he would reply "Yes: the name is so pronounced, but mark the difference: I" (to quote Sir C. C. Clifford's translation)

"I spell me with a kappa, not a chi.
No Chian, but a Kian, at your service."

The sole reason for selecting the words Χῖος and Κεῖος is their similarity of sound: and the learning with which some critics, both ancient and modern, have confused a very simple passage is altogether misplaced. There is no allusion to the circumstance that Χῖος stands for the highest, and Κῷος for the

"A Kian with a kappa, sir, not Chian with a chi."

EUR. I taught them all these knowing ways
By chopping logic in my plays,
And making all my speakers try
To reason out the How and Why.
So now the people trace the springs,
The sources and the roots of things,
And manage all their households too
Far better than they used to do,
Scanning and searching *What's amiss?*
And, *Why was that?* And, *How is this?*

DIO. Ay, truly, never now a man
Comes home, but he begins to scan;
And to his household loudly cries,
Why, where's my pitcher? What's the matter?
'Tis dead and gone my last year's platter.
Who gnawed these olives? Bless the sprat,
Who nibbled off the head of that?
And where's the garlic vanished, pray,
I purchased only yesterday?
—Whereas, of old, our stupid youths
Would sit, with open mouths and eyes,
Like any dull-brained Mammacouths.

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lowest, cast of the dice: nor yet to any supposed difference in the characteristics of the Chians and the Ceans: whilst the notion that Theramenes was himself a Cean (Scholiast at 541 supra; Plutarch, Nicias, chap. 2) seems to have arisen merely from a faulty interpretation of the passage before us. We know that he was an Athenian and the son of an Athenian.

980. *νῦν γοῦν*] Ἐκ τῆς λεπτολογίας Εὐριπίδου *μεμαθηκὼς καὶ πεπαιδευμένος*.—Scholiast. So *τέως*, infra 989, means "up to the time when Euripides came, and smartened up their intellects."

990. *Μαμμάκυθοι Μελιτίδαι*] Melitides was an Athenian of such remarkable stupidity, that his name in common speech was synonymous with a "blockhead." Many allusions to him in this character are collected by Perizonius on Aelian, V.H. xiii. 15, and by Mitchell,

ΧΟ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ· ἀντ.
σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὅπως
μή σ' ὁ θυμὸς ἁρπάσας
ἐκτὸς οἵσει τῶν ἑλαῶν·
δεινὰ γὰρ κατηγόρηκεν.
ἀλλ' ὅπως, ὦ γεννάδα,
μὴ πρὸς ὀργὴν ἀντιλέξεις,
ἀλλὰ συστείλας, ἄκροισι
χρώμενος τοῖς ἱστίοις,
εἶτα μᾶλλον μᾶλλον ᾄξεις,

Fritzsche, and others here. Thus Eustathius on Od. x. 552 says: ὁ Μελιτίδης ἀριθμεῖν τε μὴ ἐπίστασθαι λέγεται εἰ μὴ ἄχρι τῶν πέντε, καὶ ἀγνοεῖν πρὸς ὁποτέρου τῶν γονέων ἀποκυηθείη, καὶ νύμφης μὴ ἅψασθαι, εὐλαβούμενος τὴν πρὸς μητέρα διαβολήν. To the like effect Suidas, s. v. γέλοιος. *Do you take me for a Melitides?* asks Theomnestus in Lucian's Amores, 53, meaning *Do you take me for a fool?* And Apuleius in his Apology, Oration i, observes *Inter socordissimos Scythas Anacharsis sapiens natus est: apud Athenienses catos Melitides fatuus.* Didymus (in Schol.) and Suidas think that Μαμμάκυθος was also the name of a real person, but it is only a vulgar nickname for a babyish fool, like βλιτομάμμας in Clouds 1001, and our "mammy-suck" or "molly-coddle." It gave its name to a play of Metagenes or (some say) Plato Comicus. Here it is an adjective, "doltish Melitideses," and so the grammarians mostly take it. The Scholiast explains it by μαμμόθρεπτος, Photius by μωρὸς καὶ τηθαλλαδοῦς, Hesychius by μωρός.

992. τάδε μὲν λεύσσεις κ.τ.λ.] This, the Scholiast tells us, is the first line of the Myrmidons of Aeschylus. It is apparently spoken by the Myrmidon Chorus, appealing to their chieftain to lead them forth to the battle. The "things which Achilles beheld" were the utter discomfiture of the Greeks, and the victorious pursuit of the Trojans up to the very coast where the ships were lying. The actual incident of the firing of the ships, an incident in which the ξουθὸς ἱππαλεκτρυὼν (supra 932) played so distinguished a part, was doubtless related by a messenger later on. Harpocration (s. v. προπεπωκότες) adds two more lines, which, however, do not form a complete sentence, δοριλυμάντους Δαναῶν μόχθους οὓς εἴσω κλισίας. But as Harpocration is quoting the passage to illustrate the use of προπεπωκότες in the sense of προδεδωκότες, it is obvious that the word προπεπωκὼς is required. Many suggestions as to its insertion have been made, but none satisfactory. And perhaps it is better to consider οὓς an accidental repetition of the preceding -ους, and read:—

CHOR. "All this thou beholdest, Achilles our boldest."
And what wilt thou reply? Draw tight the rein
Lest that fiery soul of thine
Whirl thee out of the listed plain,
Past the olives, and o'er the line.
Dire and grievous the charge he brings.
See thou answer him, noble heart,
Not with passionate bickerings.
Shape thy course with a sailor's art,
Reef the canvas, shorten the sails,
Shift them edgewise to shun the gales.

τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ,
δοριλυμάντους Δαναῶν μόχθους
εἴσω κλισίας προπετωκώς.

This little ode, introducing Aeschylus's case, is antistrophical to that which, supra 895-904, introduced the case of Euripides.

995. *ἐκτὸς τῶν ἐλαῶν*] "Rein up your fiery courage, for it is apt to start out of the course," is the advice alleged (in Quentin Durward, chap. 5) to have been given by Louis XI to the nobles of France. The "olives" were a row of trees planted across the end of the Hippodrome. They formed the limit of the course, within which the driver was required to keep his horses. *ἐν τῷ τέλει τοῦ τόπου οὗ ἐτελεῖτο ὁ δρόμος, ἐλαῖαι στιχηδὸν ἵστανται, οὔσαι κατάντημα τοῦ δρόμου, καὶ οὐδεὶς ἐπέκεινα τούτων ἐχώρει.*—Scholiast.

999. *ἄκροισι*] *Τοῖς ἐν ἄκρῳ δεχομένοις τὸ πνεῦμα, καὶ μὴ κατὰ τὸ μέσον.*—Scholiast.

1001. *ᾄξεις...φυλάξεις*] Probably these particular words were selected for the sake of their jingling rhyme. See 463 supra, and the note there. They refer to naval evolutions of attack and defence, *ἀΐσσειν* meaning to move rapidly forward to the attack, and *φυλάσσειν* (Latin, *cavere*) to be on one's guard against the enemy's onslaught. "Do not act in a stormy, tempestuous manner," the Chorus say to Aeschylus; "wait till the breeze is calm and settled, and then more and more you can urge your ship against your opponent, and be on your guard against his onset." The expression *μᾶλλον μᾶλλον ᾄξεις* may remind the reader of the description which Diodorus (xiii. 77) gives of the Lacedaemonians, ever quickening their speed for the purpose of overtaking the fleet of Conon before it could take refuge in the harbour of Mytilene: *οἱ δὲ Λακεδαιμόνιοι ἀεὶ μᾶλλον ἤλαυνον τὰς ναῦς, ἐλπίζοντες αἱρήσειν τὰς ἐσχάτας τῶν πολεμίων.*

καὶ φυλάξεις,
ἡνίκ' ἂν τὸ πνεῦμα λεῖον
καὶ καθεστηκὸς λάβῃς.
ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνὰ
καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν κρουνὸν ἀφίει.

ΑΙΣ. θυμοῦμαι μὲν τῇ ξυντυχίᾳ, καί μου τὰ σπλάγχν' ἀγανακτεῖ,
εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ φάσκῃ δ' ἀπορεῖν με,
ἀπόκριναί μοι, τίνος οὕνεκα χρὴ θαυμάζειν ἄνδρα ποιητήν;
ΕΥ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε ποιοῦμεν
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν. ΑΙΣ. τοῦτ' οὖν εἰ μὴ πεποίηκας,
ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους ἀπέδειξας,
τί παθεῖν φήσεις ἄξιος εἶναι; ΔΙ. τεθνάναι· μὴ τοῦτον ἐρώτα.
ΑΙΣ. σκέψαι τοίνυν οἵους αὐτοὺς παρ' ἐμοῦ παρεδέξατο πρῶτον,
εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασιπολίτας,
μηδ' ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ πανούργους,

1004. *πυργώσας ῥήματα σεμνά*] With these words Milton's well-known expression "to build the lofty rhyme" (Lycidas 11) is compared by Bp. Blomfield on Persae 197, and by many others since. Perhaps the best commentary is the seventeenth epigram of Dioscorides, "On Tragedy"—

Θέσπιδος εὕρεμα τοῦτο. τὰ δ' ἀγροιῶτιν ἀν' ὕλαν
παίγνια, καὶ κώμους τοὺς ἀτελειοτέρους,
Αἰσχύλος ἐξύψωσεν, ὁ μὴ σμιλευτὰ χαράξας
γράμματα, χειμάρρῳ δ' οἷα καταρδόμενα·
καὶ τὰ κατὰ σκηνὴν μετεκαίνισεν. ὦ στόμα πάντων
δεξιὸν, ἀρχαίων ἦσθά τις ἡμιθέων.

"He was the first," says Mr. Haigh, "not only to exalt and ennoble the spirit of tragedy, but also to clothe it in a form of suitable magnificence and to 'build up the structure of splendid phrases.' His language serves as a fitting vehicle for the expression of his mighty conceptions. It is cast in the same majestic mould as his heroes and heroines. His verse is a massive structure, built together with materials of imposing size and strength." "In the words of Dionysius, it resembles one of those vast piles of Cyclopean masonry, built of huge and unhewn blocks, before which the smooth and polished workmanship of later buildings sinks into insignificance.—Dion.

When the breezes are soft and low,
Then, well under control, you'll go
Quick and quicker to strike the foe.

O first of all the Hellenic bards high loftily-towering verse to rear,
And tragic phrase from the dust to raise, pour forth thy fountain with right good cheer.

AESCH. My wrath is hot at this vile mischance, and my spirit revolts at the thought that I
Must bandy words with a fellow like *him*: but lest he should vaunt that I can't reply—
Come, tell me what are the points for which a noble poet our praise obtains.

EUR. For his ready wit, and his counsels sage, and because the citizen folk he trains
To be better townsmen and worthier men. AESCH. If then you have done the very reverse,
Found noble-hearted and virtuous men, and altered them, each and all, for the worse,
Pray what is the meed you deserve to get? DIO. Nay, ask not *him*. He deserves to die.

AESCH. For just consider what style of men he received from me, great six-foot-high
Heroical souls, who never would blench from a townsman's duties in peace or war;
Not idle loafers, or low buffoons, or rascally scamps such as now they are.

Hal., Comp. Verb. c. 22."—Tragic Drama of the Greeks, ii. 5.

1005. *τραγικὸν λῆρον*] We may conjecture that tragic poets had spoken with contempt of comedy as mere *τρυγικὸν λῆρον*, and that this is the retort *τῶν τρυγῳδῶν*. And possibly this is the meaning of the Scholiast's comment, *ὅτι ἀλλήλους διαβάλλουσι κωμικοὶ καὶ τραγικοί*.

1009. *βελτίους*] In this proposition the two poets could readily agree; but as to what constituted "better citizens" their opinions would be widely at variance. The ideal of a good citizen was, to Aeschylus, the valiant, noble-minded, and generous Athenian of the Persian wars; to Euripides, the shrewd, quick-witted, and inquisitive Athenian of the Peloponnesian War.

1012. *τεθνάναι*] In 177 supra, the joke consisted in a dead man dooming himself to life, just as a living man might doom himself to death. Here we have the opposite joke, which consists in dooming to death a man already dead: *γελοίου χάριν εἶπεν*, says the Scholiast, *ἤδη γὰρ ἀπέθανε*.

1014. *τετραπήχεις*] The word, like our epithet "tall" in Shakespeare's time, refers in this passage not so much to physical stature as to a stout and soldierly spirit. In Wasps 553 it refers chiefly to the social importance of the persons so described. With *διαδρασιπολίτας* Spanheim compares the *διαδεδρακότας* of Ach. 601. The words *ὥσπερ νῦν* in the following line are, by look or tone or gesture, directed to the audience.

ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας
καὶ πήληκας καὶ κνημῖδας καὶ θυμοὺς ἐπταβοείους.

ΔΙ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν· κρανοποιῶν αὖ μ' ἐπιτρίψει.

ΕΥ. καὶ σὺ τί δράσας αὐτοὺς οὕτως γενναίους ἐξεδίδαξας;

ΔΙ. Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμνυνόμενος χαλέπαινε. 1020

ΑΙΣ. δρᾶμα ποιήσας Ἄρεως μεστόν. ΔΙ. ποῖον; ΑΙΣ. τοὺς ἑπτ' ἐπὶ Θήβας·
ὃ θεασάμενος πᾶς ἄν τις ἀνὴρ ἠράσθη δάϊος εἶναι.

ΔΙ. τουτὶ μέν σοι κακὸν εἴργασται· Θηβαίους γὰρ πεποίηκας
ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου γ' οὕνεκα τύπτου.

ΑΙΣ. ἀλλ' ὑμῖν αὖτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τοῦτ' ἐτράπεσθε. 1025
εἶτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυμεῖν ἐξεδίδαξα
νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἔργον ἄριστον.

ΔΙ. ἐχάρην γοῦν, τὸν θρῆνον ἀκούσας περὶ Δαρείου τεθνεῶτος,

1017. *θυμοὺς ἐπταβοείους*] Ἀντὶ τοῦ μεγάλους· ἀπὸ μεταφορᾶς τῆς ἀσπίδος τοῦ Αἴαντος.—Scholiast. The epithet occurs four times in the short narrative of the duel between Aias and Hector (Iliad, vii. 220-266), and always in reference to the mighty shield of Aias, which was formed of seven folds of tough bull-hide, with one plate of bronze superadded. But what Aeschylus wants is not so much the strong unyielding shield as the strong unyielding spirit.

1018. *κρανοποιῶν*] Κράνη καὶ λόφους διηγούμενος ἀφανιεῖ με τῷ πατάγῳ τῶν ὀνομάτων.—Scholiast. With the earlier part of the line compare Wasps 1483 and the note there.

1023. *πεποιήκας*] At first sight we should certainly be disposed to interpret this (with Brunck and others), "You represented the Thebans as the better soldiers," that is, "as the victors over their Seven opponents." But both the change of tense (from the aorist to the perfect) and the reply of Aeschylus show that this is not the true interpretation, and that Dionysus really meant that the effect of that play was to awaken new military ardour in the hearts of the Thebans, and to make them better warriors than they had previously been. And in truth the interruption of Dionysus would, on Brunck's interpretation, be altogether pointless: since the defeat of the Septem was not an invention of Aeschylus, but ancient history, well known in Homer's day: nor were the Athenians interested more in the invaders than in the defenders of Thebes.

1024. *τύπτου*] He suits the action to the word, and administers a gentle tap to Aeschylus. In the next line *αὐτὰ* is rightly explained by the Scholiast to mean *τὰ πολεμικά*.

1026. *εἶτα . . . μετὰ τοῦτ'*] Οἱ Πέρσαι προτέρον δεδιδαγμένοι εἰσὶν, εἶτα οἱ Ἑπτὰ ἐπὶ Θήβας· νῦν δὲ τὸ ὕστερον πρότερον

But men who were breathing spears and helms, and the snow-white plume in its crested pride
The greave, and the dart, and the warrior's heart in its sevenfold casing of tough bull-hide.

DI. He'll stun me, I know, with his armoury-work; this business is going from bad to worse.

EU. And how did you manage to make them so grand, exalted, and brave with your wonderful verse?

DI. Come, Aeschylus, answer, and don't stand mute in your self-willed pride and arrogant spleen.

AE. A drama I wrote with the War-god filled. DI. Its name? AE. 'Tis the "Seven against Thebes" that I mean.
Which whoso beheld, with eagerness swelled to rush to the battlefield there and then.

DI. O that was a scandalous thing you did! You have made the Thebans mightier men,
More eager by far for the business of war. Now, therefore, receive this punch on the head.

AE. Ah, *ye* might have practised the same yourselves, but ye turned to other pursuits instead.
Then next the "Persians" I wrote, in praise of the noblest deed that the world can show,
And each man longed for the victor's wreath, to fight and to vanquish his country's foe.

DI. I was pleased, I own, when I heard their moan for old Darius, their great king, dead;

εἶπεν.—Scholiast. This is confirmed by the arguments of the plays. The Persae was acted B.C. 472; the Septem, B.C. 467.

1028. *τὸν θρῆνον ἀκούσας*] I have substituted these words for the unmetrical *ἡνίκ' ἤκουσα* of the MSS, which (as others also have observed) is most probably a gloss on, and has taken the place of, the participle *ἀκούσας*. But then the question arises, What was it that Dionysus rejoiced to hear? He identifies it in the following line with the Choral cry *ἰαυοῖ*. Now, in the lamentable invocation addressed to the dead Darius (Persae 625-676), we find a refrain *βάσκε πάτερ ἄκακε Δαρειὰν, οἲ*. Bp. Blomfield changes *Δαρειὰν, οἲ* into *Δαρεῖ' ἰαυοῖ*, a change which is approved by Dobree and Fritzsche, and is probably right. And anyhow Dionysus appears to be referring to that particular ode. But that ode is a *θρῆνος*, and is indeed so called by the kingly ghost, *ὑμεῖς δὲ θρηνεῖτ' ἐγγὺς ἑστῶτες τάφου*, Persae 682. It is, in truth, a *θρῆνος περὶ Δαρείου τεθνεῶτος*. By inserting *τὸν θρῆνον* therefore in the line before us, we satisfy at once the sense, the metre, and the reference to the Persae. Dionysus was delighted with the wild Eastern coronach which Aeschylus had brought on the Athenian stage. The only other readings worthy of mention are (1) the introduction from one or two very inferior MSS. of *ἡνίκ' ἀπηγγέλθη*, to which nothing in the Persae answers: and which is rightly styled by Fritzsche "coniectura audacissima et infelicissima" of some grammarian: and (2) Fritzsche's own *νικῆσαι ἀκούσας* or *τῇ νίκῃ ἀκούσας*, to which the same objection applies, which requires the further alteration of *περὶ* into *παρὰ*, and depends on the resemblance of *νίκη* to *ἡνίκα*, although *ἡνίκα* has already been accounted for in the change of *ἡνίκ' ἤκουσα* into *ἀκούσας*. For Godfrey Hermann's proposal (on

ὁ χορὸς δ' εὐθὺς τὼ χεῖρ' ὠδὶ συγκρούσας εἶπεν ἰαυοῖ. 1029

ΑΙΣ. ταῦτα γὰρ ἄνδρας χρὴ ποιητὰς ἀσκεῖν. σκέψαι γὰρ ἀπ' ἀρχῆς, ὡς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγένηνται. Ὀρφεὺς μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε φόνων τ' ἀπέχεσθαι, Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ χρησμούς, Ἡσίοδος δὲ γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ θεῖος Ὅμηρος 1034 ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι χρήστ' ἐδίδαξε, τάξεις, ἀρετὰς, ὁπλίσεις ἀνδρῶν; ΔΙ. καὶ μὴν οὐ Παντακλέα γε ἐδίδαξεν ὅμως τὸν σκαιότατον· πρώην γοῦν, ἡνίκ' ἔπεμπεν, τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἤμελλ' ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν ἦν καὶ Λάμαχος ἥρως· ὅθεν ἡμὴ φρὴν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίησεν, 1040

Persae 665) to read *ἐχάρην γοῦν, ἡνίκ' ἐπήϊσαν Δαρείου τοῦ τεθνεῶτος* is as little likely to find an adherent as Professor Tyrrell's *ἐχάρην γοῦν ἡνίκ' ἐκώκυσας πόρι* (or *παῖ*) *Δαρείου τεθνεῶτος*.

1030. *ἄνδρας ποιητάς*] *Noble poets.* So supra 858, and in the singular, supra 1008; Clouds 545.

1032. *Ὀρφεὺς μὲν γὰρ τελετάς*] Of the four poets put forward as benefactors of the human race, Homer and Hesiod are as familiar to us now as they were to the Athenians 2300 years ago. The other two, Orpheus and Musaeus, whose names are usually coupled together, are wellnigh lost in the mists of antiquity. But the institution of the sacred rites of mystical initiation, *τὰς τελετὰς*, is by all authorities attributed to Orpheus, and sometimes Musaeus is connected with him in this work, and sometimes he is connected with Musaeus in the work *τῆς χρησμῳδίας*. In the Protagoras of Plato, chap. viii, Protagoras says that those who practised *τὴν σοφιστικὴν τέχνην* in old days, disguised the fact by pretending to practise some other art, *τοὺς μὲν ποίησιν, οἷον Ὅμηρόν τε καὶ Ἡσίοδον καὶ Σιμωνίδην, τοὺς δὲ αὖ τελετάς τε καὶ χρησμῳδίας, τοὺς ἀμφί τε Ὀρφέα καὶ Μουσαῖον*. See also Plato's Republic, ii. 364 E. Demosthenes (First speech against Aristogeiton, 11) describes Orpheus as *ὁ τὰς ἁγιωτάτας ἡμῖν τελετὰς καταδείξας*. And Lucian, in his treatise "In Praise of Dancing" (15) observes *ἐῶ λέγειν ὅτι τελετὴν ἀρχαίαν οὐδεμίαν ἐστὶν εὑρεῖν ἀνεὺ ὀρχήσεως, Ὀρφέως δηλαδὴ καὶ Μουσαίου καὶ τῶν τότε ἀρίστων ὀρχηστῶν καταστησαμένων αὐτάς*. Cf. Eur., Rhesus 943 seqq., and as to the *χρησμοὺς Μουσαίου*, Hdt. vii. 6. Horace in his Ars Poetica has a passage very analogous to the present, commencing:

> Silvestres homines sacer interpresque Deorum
> Caedibus et victu foedo deterruit Orpheus.—A. P. 391, 392.

When they smote together their hands, like this, and *Evir alake* the Chorus said.

AES. Aye, such are the poet's appropriate works: and just consider how all along
From the very first they have wrought you good, the noble bards, the masters of song.
First, Orpheus taught you religious rites, and from bloody murder to stay your hands:
Musaeus healing and oracle lore; and Hesiod all the culture of lands,
The time to gather, the time to plough. And gat not Homer his glory divine
By singing of valour, and honour, and right, and the sheen of the battle-extended line,
The ranging of troops and the arming of men? DIO. O ay, but he didn't teach *that*, I opine,
To Pantacles; when he was leading the show I couldn't imagine what he was at,
He had fastened his helm on the top of his head, he was trying to fasten his plume upon that.

AES. But others, many and brave, he taught, of whom was Lamachus, hero true;
And thence my spirit the impress took, and many a lion-heart chief I drew,

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Doubtless he restrained men from murder by excluding murderers from
o his sacred rites. Eustathius seems to think that the words *ἀκέσεις νόσων* are the title of a medical poem composed by Musaeus (see the Preface to his Commentary on the Iliad): and certainly some prescriptions ascribed to Musaeus were known to Pliny (N. H., xxi. 21). Several of the foregoing passages have been already cited by Spanheim, Bergler, and others.

1034. *θεῖος Ὅμηρος*] So Plato in the Phaedo, chap. 43, *Ὁμήρῳ, θείῳ ποιητῇ*.

1037. *ἔπεμπεν*] *Ἐπόμπευεν.*—Scholiast. The accusative *πομπήν*, which is usually added—*τὴν πομπὴν πέμψαντα*, Ach. 248; *πέμψοντα τὴν πομπήν*, Birds 849; *πομπὴν πέμπετε*, Eccl. 757—is here understood. The speaker is referring to an incident which mightily amused the Athenian crowd, and earned for Pantacles the nickname of *Σκαιός*. As the procession was moving on, he was discovered bustling forward with both hands busy on the top of his head, vainly endeavouring to rectify a mistake in his *ὅπλισις*. He had forgotten to fasten his plume into his helmet before putting the helmet on, and was trying to do it afterwards.

1039. *Λάμαχος ἥρως*] Here, even more markedly than in the Thesmophoriazusae, Aristophanes goes out of his way
σ to offer a tribute of respect to the memory of Lamachus. In the Acharnians he had twice addressed him, by way of ridicule, with the words *ὦ Λάμαχ' ἥρως*. And here he repeats the description, no longer in derision, but as accounting him worthy of the traditions of Homer, and worthy of the commendation of Aeschylus.

1040. *ὅθεν ἀπομαξαμένη*] Taking the impression of, moulding itself upon, the soul of Homer. So Aristotle (Eth. Nic., ix. 12. 3) says of friends, *ἀπομάττονται παρ' ἀλλήλων* they take the impression, mould themselves into the likeness, of each other. Bothe refers

Πατρόκλων, Τεύκρων θυμολεόντων, ἵν' ἐπαίροιμ' ἄνδρα πολίτην
ἀντεκτείνειν αὐτὸν τούτοις, ὁπόταν σάλπιγγος ἀκούσῃ.
ἀλλ' οὐ μὰ Δί' οὐ Φαίδρας ἐποίουν πόρνας οὐδὲ Σθενεβοίας,
οὐδ' οἶδ' οὐδεὶς ἥντιν' ἐρῶσαν πώποτ' ἐποίησα γυναῖκα. 1044

ΕΥ. μὰ Δί', οὐ γὰρ ἐπῆν τῆς Ἀφροδίτης οὐδέν σοι. ΑΙΣ. μηδέ γ' ἐπείη.
ἀλλ' ἐπί τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ 'πικαθῆτο,
ὥστε γε καὐτόν σε κατ' οὖν ἔβαλεν. ΔΙ. νὴ τὸν Δία τοῦτό γέ τοι δή.
ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν ἐπλήγης.

ΕΥ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν ἁμαὶ Σθενέβοιαι;

ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέπεισας 1050
κώνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελλεροφόντας.

ΕΥ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας ξυνέθηκα;

ΑΙΣ. μὰ Δί', ἀλλ' ὄντ'· ἀλλ' ἀποκρύπτειν χρὴ τὸ πονηρὸν τόν γε ποιητὴν,
καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίοισιν

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to the third epigram of Cyrus in the Anthology, where the writer describes a good wife as πάντ' ἀπομαξαμένην ἔργα τὰ Πηνελόπης. In his note on this epigram, Jacobs collects various examples of the use of ἀπομάττομαι in this sense; such as the twenty-eighth epigram of Callimachus (ed. Blomf.), which speaks of Aratus (called ὁ Σολεὺς from his birthplace Soli in Cilicia) as having moulded his poems on the example of Hesiod:

Ἡσιόδου τό τ' ἄεισμα καὶ ὁ τρόπος· οὐ τὸν ἀοιδῶν
ἔσχατον, ἀλλ' ὀκνέω μὴ τὸ μελιχρότατον
τῶν ἐπέων ὁ Σολεὺς ἀπεμάξατο.

1042. ἀντεκτείνειν] Ὁμοιοῦν, ἐξισοῦν.—Scholiast.

1043. Φαίδρας . . . Σθενεβοίας] The incestuous love of Phaedra for her stepson Hippolytus, is the subject of the extant "Hippolytus" of Euripides: the adulterous love of Stheneboea for Bellerophon was doubtless told in the same poet's lost "Stheneboea." To English readers it is well known from Mr. William Morris's graceful narrative in the "Earthly Paradise." Each of these unhappy women being repulsed, denounced to her husband, after the fashion of Potiphar's wife (see Scholiast on Lucian's De Calumnia, 24), the innocent youth who had repelled her advances. And finally each of them, in despair and remorse, put an end to her own existence. The two are coupled together, in a similar way, by Juvenal, x. 325, &c.

1044. οὐδ' οἶδ' οὐδεὶς] Spanheim says that he is amazed at this statement of

Patrocluses, Teucers, illustrious names; for I fain the citizen-folk would spur
To stretch themselves to *their* measure and height, whenever the trumpet of war they hear.
But Phaedras and Stheneboeas? No! no harlotry business deformed my plays.
And none can say that ever I drew a love-sick woman in all my days.

EUR. For *you* no lot or portion had got in Queen Aphrodite. AES. Thank Heaven for that.
But ever on you and yours, my friend, the mighty goddess mightily sat;
Yourself she cast to the ground at last. DIO. O ay, that came uncommonly pat.
You showed how cuckolds are made, and lo, you were struck yourself by the very same fate

EUR. But say, you cross-grained censor of mine, how *my* Stheneboeas could harm the state.

AES. Full many a noble dame, the wife of a noble citizen, hemlock took,
And died, unable the shame and sin of your Bellerophon-scenes to brook.

EUR. Was then, I wonder, the tale I told of Phaedra's passionate love untrue?

AES. Not so: but tales of incestuous vice the sacred poet should hide from view,
Nor ever exhibit and blazon forth on the public stage to the public ken.

Aeschylus, considering the leading part which the adulteress Clytaemnestra takes in the Agamemnon. But there is much more reason to be amazed at this statement of Spanheim. The Agamemnon of Aeschylus depends upon the *fact* of the guilty passion of Clytaemnestra, just as, and no more than, the Iliad of Homer depends upon the *fact* of the guilty passion of her sister Helen. But neither in the tragedy nor in the epic is there any portrayal of the guilty passion itself, or any analysis or description of the feelings of a love-sick woman.

1045. *οὐ γὰρ ἐπῆν κ.τ.λ.*] *Nam nihil Veneris tibi inerat.* AESCH. *Nec opto ut insit*; and, two lines below, *Profecto ita hoc est: nam de aliis quae finxisti, eadem tu passus es.*—Bergler. It was common report that one of his wives misconducted herself with Cephisophon: and some say that both his wives played him false. What therefore he had written about faithless wives, he himself experienced. *πολλοῦ* in line 1046 is used quasi-adverbially, as in Knights 822; Clouds 915.

1050. *γενναίας κ.τ.λ.*] The particularity of the language, not merely "noble dames" but also, with a compliment to their husbands, "wives of noble men," seems to point to some real occurrence, well known to the audience, though to us unknown. We may safely infer that some highborn lady had taken hemlock, in disgust at the calumnies lavished on her sex. But whether the plays of Euripides had any part in bringing about the catastrophe it is impossible now even to conjecture.

1054. *τοῖς παιδαρίοισιν*] *Ὁ διδάσκαλος τοῖς μικροῖς· ὁ δὲ ποιητὴς τοῖς ἡβῶσι.*—Scholiast.

ἔστι διδάσκαλος ὅστις φράζει, τοῖσιν δ' ἠβῶσι ποιηταί.
πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς. ΕΥ. ἦν οὖν σὺ λέγῃς Λυκαβηττοὺς
καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ διδάσκειν,
ὃν χρὴ φράζειν ἀνθρωπείως; ΑΙΣ. ἀλλ', ὦ κακόδαιμον, ἀνάγκη
μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα τίκτειν.
κἄλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι χρῆσθαι·
καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολὺ σεμνοτέροισιν.
ἀμοῦ χρηστῶς καταδείξαντος διελυμήνω σύ. ΕΥ. τί δράσας;
ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι' ἀμπισχών, ἵν' ἐλεινοὶ
τοῖς ἀνθρώποις φαίνοιντ' εἶναι. ΕΥ. τοῦτ' οὖν ἔβλαψα τί δράσας;
ΑΙΣ. οὔκουν ἐθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς διὰ ταῦτα,
ἀλλ' ἐν ῥακίοις περιειλόμενος κλάει καὶ φησὶ πένεσθαι.
ΔΙ. νὴ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὗλων ἐρίων ὑπένερθε·
κἂν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθῦς ἀνέκυψεν.
ΑΙΣ. εἶτ' αὖ λαλιὰν ἐπιτηδεῦσαι καὶ στωμυλίαν ἐδίδαξας,

1056. Λυκαβηττούς] He is returning to the charge, more fully developed above 924-940, about what he considers the inflated diction of Aeschylus. Lycabettus, now Mount St. George, is an "insulated rocky peak," at a little distance from Athens in a north-easterly direction.

1059. ἴσα] *On the same scale*, to borrow Dr. Merry's translation. Grand thoughts, the speaker means, should be embodied in language of equal grandeur. Divine sentiments should be delivered in "the large utterance of the early gods."

1061. τοῖς ἱματίοις] It must be remembered that Aeschylus himself was the inventor of the grand style, not only in the thoughts and language, but even in the costume, the masks, the scenery, and indeed in every other department of tragedy. In all things he aspired to make his actors the worthy representatives of the heroes and demigods whose names they bore on the stage.

1063. ῥάκι' ἀμπισχών] διὰ Οἰνέα, καὶ Τήλεφον καὶ τοὺς ἄλλους.—Scholiast. A long list of these ragged heroes is given in the Acharnians. Had the Helen then been acted, Menelaus would doubtless have been included in their number.

1065. τριηραρχεῖν] He is referring of course to the public λειτουργία, the duty cast upon a wealthy citizen of equipping a warship for the state (Knights 912), a duty, however, from which he could escape by proving that his fortune was inadequate for its fulfilment. —Demosthenes de Symmoriis, 19; Boeckh's P. E. iv. 11. Fritzsche considers that Aristophanes is going too far

For boys a teacher at school is found, but we, the poets, are teachers of men.
We are BOUND things honest and pure to speak. EUR. And to speak great Lycabettuses, pray,
And massive blocks of Parnassian rocks, is *that* things honest and pure to say?
In human fashion we ought to speak. AES. Alas, poor witling, and can't you see
That for mighty thoughts and heroic aims, the words themselves must appropriate be?
And grander belike on the ear should strike the speech of heroes and godlike powers,
Since even the robes that invest their limbs are statelier, grander robes than ours.
Such was *my* plan: but when *you* began, you spoilt and degraded it all. EUR. How so?

AES. Your kings in tatters and rags you dressed, and brought them on, a beggarly show,
To move, forsooth, our pity and ruth. EUR. And what was the harm, I should like to know.

AES. No more will a wealthy citizen now equip for the state a galley of war.
He wraps his limbs in tatters and rags, and whines *he is poor, too poor by far.*

DI. But under his rags he is wearing a vest, as woolly and soft as a man could wish.
Let him gull the state, and he's off to the mart; an eager, extravagant buyer of fish.

AES. Moreover to prate, to harangue, to debate, is now the ambition of all in the state.

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here: "neque enim Euripidei reges pannis obsiti eam vim habere poterant ut ditissimus quisque civis trierarchiam detrectaret." But this is to take Aristophanes too literally. He is really for the moment leaving Euripides alone, and seizing the opportunity offered of satirizing some rich Athenian who had recently shirked his public duty on the unfounded plea of inadequate resources.

1068. *παρὰ τοὺς ἰχθῦς*] *Ἀντὶ τοῦ παρὰ τὰ ἰχθυοπώλια· τὸ δὲ τοιοῦτον Ἀττικόν.* Εὔπολις "*περιῆλθον ἐς τὰ σκόροδα καὶ τὰ κρόμμυα.*" *φησὶν οὖν ὅτι ἀναφαίνεται περὶ τὰ ἰχθυοπώλια ἀγοραστείων· ἀντὶ τοῦ τρυφῶν εὑρίσκεται.*—Scholiast. *Ἐν τοῖς ἰχθύσιν* for *in the fish-market* occurs in Wasps 789 *διακερματίζει' ἐν τοῖς ἰχθύσιν* (where see the note): and so Antiphanes (Athenaeus, vii. 28) *ἄτοπόν γε κηρύττουσιν ἐν τοῖς ἰχθύσιν Κήρυγμα.* That fish was one of the greatest luxuries of the Athenian epicure is well known; that its purchase required a well-filled purse is amusingly illustrated by the account which Timocles (Ath. vi. 39) gives of the straits to which the notorious glutton and parasite Corydus was reduced, when he was obliged to cater for himself in the fish-market with only *τέτταρας χαλκοῦς* in his pocket. *ἀνέκυψεν* means *he emerged, turned up* as we might say.

1069. *εἶτ' αὖ λαλιάν*] The last section of the speech of Aeschylus, like the last section of the speech of Euripides, is concerned with the argumentative loquacity with which (they both agree) Euripides has inspired the rising generation. Euripides vaunts it as one of his chief merits; Aeschylus arraigns it as one of his greatest offences.

ἢ 'ξεκένωσεν τάς τε παλαίστρας καὶ τὰς πυγὰς ἐνέτριψε
τῶν μειρακίων στωμυλλομένων, καὶ τοὺς παράλους ἀνέπεισεν
ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε γ', ἡνίκ' ἐγὼ 'ζων,
οὐκ ἠπίσταντ' ἀλλ' ἢ μᾶζαν καλέσαι καὶ ῥυππαπαῖ εἰπεῖν.

ΔΙ. νὴ τὸν Ἀπόλλω, καὶ προσπαρδεῖν γ' εἰς τὸ στόμα τῷ θαλάμακι,
καὶ μινθῶσαι τὸν ξύσσιτον, κἀκβὰς τινὰ λωποδυτῆσαι·
νῦν δ' ἀντιλέγει κοὐκέτ' ἐλαύνει,
καὶ πλεῖ δευρὶ καὖθις ἐκεῖσε;

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἴτιός ἐστ';

1070. *ἐξεκένωσε τὰς παλαίστρας*] Bergler compares the very similar charge brought against the sophistical teaching in Clouds 1054. The orator in [Andocides] against Alcibiades (22) makes a like complaint of the Athenian youth, *τῶν νέων αἱ διατριβαὶ οὐκ ἐν τοῖς γυμνασίοις ἀλλ' ἐν τοῖς δικαστηρίοις εἰσὶ, καὶ στρατεύονται μὲν οἱ πρεσβύτεροι, δημηγοροῦσι δὲ οἱ νεώτεροι.* The words which follow, *τὰς πυγὰς ἐνέτριψε*, are generally thought to refer to the vilest of crimes. "Qui rhetoricae, politicae, aliisque huius generis artibus operam dabant," says Brunck, "impudicitiae crimine notantur a Comico"; and he refers to Eccl. 112, where see the note. My translation is based upon this interpretation; but I doubt if that is the true meaning of the passage before us, since the *παλαίστρα* would hardly be contrasted with a vice with which it was itself notoriously tainted, Wasps 1025, Peace 762: and see Clouds 976. Probably Aeschylus merely means that the youngsters forsook the athletic exercises, which invigorated all their members, and wore away their *πυγὰς* by for ever sitting on the hard benches (see Knights 785) whether of the sophistical schools or of the popular assemblies. And this is more in conformity with the next speech of Aeschylus.

1071. *τοὺς παράλους*] *Παράλους τοὺς κωπηλάτας. Πάραλος γὰρ καὶ Σαλαμινία τριήρεις εἰρηναρχικαί. κοινῶς δὲ παράλους τοὺς ἐκ τῶν τριήρων ναύτας. οὐ γὰρ ἴδιόν τι λέγοι ἂν περὶ τῆς Παράλου τριήρους νεώς.*—Scholiast. I think that the Scholiast must be right in refusing to confine the word in this passage to the crew of a single vessel; but on the other hand I believe that Aristophanes is making use of a studied ambiguity, and intended a covert allusion to the political and partisan spirit which distinguished that particular crew, and of which Thucydides, always the best exponent of Aristophanes, does, as Fritzsche observes, take special notice in his History, viii. 73. All the old Lexicographers—Hesychius, Harpocration, Photius, Suidas—define *Πάραλοι* as the crew of the *Πάραλος*. And this is the general signification of the word in classical writers.

1073. *ῥυππαπαῖ*] *Ἐπιφώνημα ναυτικόν.*—

Each exercise-ground is in consequence found deserted and empty: to evil repute
Your lessons have brought our youngsters, and taught our sailors to challenge, discuss, and refute
The orders they get from their captains and yet, when *I* was alive, I protest that the knaves
Knew nothing at all, save for rations to call, and to sing "Rhyppapae" as they pulled through the waves.

DI. And bedad to let fly from their sterns in the eye of the fellow who tugged at the undermost oar,
And a jolly young messmate with filth to besmirch, and to land for a filching adventure ashore;
But now they harangue, and dispute, and won't row,
And idly and aimlessly float to and fro.

AESCH. Of what ills is he NOT the creator and cause?

Scholiast; the rhythmical cry to which the oars kept time. See Wasps 909 and the note there.

1074. *τῷ θαλάμακι*] *Τῷ κωπηλατοῦντι ἐν τῷ κάτω μέρει τῆς τριήρους. ἦσαν δὲ τρεῖς τάξεις τῶν ἐρετῶν, καὶ ἡ μὲν κάτω, θαλαμῖται, ἡ δὲ μέση, ζυγῖται, ἡ δὲ ἄνω, θρανῖται. θρανίτης οὖν, ὁ πρὸς τὴν πρύμναν· ζυγίτης, ὁ μέσος· θαλάμιος ὁ πρὸς τὴν πρῷραν.*—Scholiast. The last sentence means (as Mr. Smith of Jordanhill in his "Voyage and Shipwreck of St. Paul," p. 184, well explains it) that the three rows did not sit in a vertical line, so that the *ζυγίτης* sat exactly under the *θρανίτης*, and exactly over the *θαλαμίτης*, but in a slanting line; the *θαλαμίτης* sitting a little lower than, but not directly beneath, the *ζυγίτης*; and the *ζυγίτης* a little lower than, but not directly beneath, the *θρανίτης*. Except therefore at the extreme end, each *θαλαμίτης* (or as he is here called *θαλάμαξ*, or as in the Scholiast and elsewhere *θαλάμιος*) sat between two *ζυγῖται*, each on a higher level than himself, and between two *θρανῖται* on a higher level still. The *θαλαμίτης*, as the Scholiast also observes, used, being nearest the water, the shortest oar, and received the smallest pay.

1075. *μυθῶσαι*] *To bedaub with dung.* Allusion is made in Eccl. 647, 648; Plutus 313, 314, to an instance of this horseplay, of which one Aristyllus was the willing, or unwilling, victim.

1076. *ἀντιλέγει*] Here, as indeed in *ἐκβὰς* in the preceding line, is one of those changes from plural to singular which constantly occur in these comedies. See for example the note on Wasps 554. Fritzsche thinks that Dionysus is here referring to what took place after the battle of Arginusae, when the generals being divided in opinion as to whether they should sail at once to Mitylene or stay to pick up the floating corpses, *τοὺς στρατιώτας διά τε τὴν ἐκ τῆς μάχης κακοπάθειαν καὶ διὰ τὸ μέγεθος τῶν κυμάτων ἀντιλέγειν πρὸς τὴν ἀναίρεσιν τῶν νεκρῶν.*—Diod. Sic. xiii. 100. And if this be so, it affords a strong argument in favour of the wider signification given to *τοὺς παράλους*, supra 1071. But probably Aristophanes is not specially referring to one isolated instance of insubordination.

οὐ προαγωγοὺς κατέδειξ' οὗτος,
καὶ τικτούσας ἐν τοῖς ἱεροῖς,
καὶ μιγνυμένας τοῖσιν ἀδελφοῖς,
καὶ φασκούσας οὐ ζῆν τὸ ζῆν;
κἄτ' ἐκ τούτων ἡ πόλις ἡμῶν
ὑπογραμματέων ἀνεμεστώθη
καὶ βωμολόχων δημοπιθήκων
ἐξαπατώντων τὸν δῆμον ἀεί·
λαμπάδα δ' οὐδεὶς οἷός τε φέρειν
ὑπ' ἀγυμνασίας ἔτι νυνί.

1079. *προαγωγοὺς κ.τ.λ.*] The Scholiast and Commentators supply specimens of the characters to which Aeschylus is taking objection. The nurse in the Hippolytus is a sufficient example of the *προαγωγός*. We know from Clemens Alexandrinus (Strom. vii. 4. 23) that Auge, in the tragedy called by her name, not only gave birth to a child (Telephus) in Athene's temple, but, on Athene's expressing her indignation at such conduct, entered into a truly Euripidean argument to convince the goddess that her anger was illogical. Aristophanes had already, in Clouds 1372, denounced the portrayal, in the Aeolus, of the incestuous loves of Macareus and Canace, the children of Aeolus. And cf. supra 850, 863, and infra 1475, and the notes there. And as to the suggestion that "Life is Death" see supra 420 and infra 1477.

1083. *ἐκ τούτων*] *And hence it is*, says Aeschylus, *that the city is full of under-clerks and demagogue-buffoons who are always deceiving the people.* The latter words, *ἐξαπατώντων τὸν δῆμον ἀεί*, apply to both classes alike. And, by omitting them, Meineke has struck out the only ground which Aristophanes gives for objecting to these *ὑπογραμματεῖς*. Euripides is accused, not of merely filling the city with *ὑπογραμματεῖς* (who in their place might be useful enough), but of filling it with *ὑπογραμματεῖς*, who, presuming on the argumentative cleverness which he had taught them, intruded themselves into the public discussions, and so were for ever deceiving the people. By the term *ὑπογραμματεῖς* we are not to understand the holders of any particular office: they were under-clerks of any description, who, as Dr. Holden truly remarks, were amongst the lowest and most despised of the citizens. Dr. Holden very appropriately cites Lysias against Nicomachus, 37, "Our forefathers selected men such as Solon and Themistocles and Pericles to make their laws; but *ye* choose Tisamenus and Nicomachus, *καὶ ἑτέρους ἀνθρώπους ὑπογραμματέας*." And Dr. Blaydes adds Demosthenes, de Falsa Legatione, 262, "We think *ὑπογραμματέας καὶ τοὺς τυχόντας ἀνθρώπους* fit to be ambassadors or generals, and to

Consider the scandalous scenes that he draws,
His bawds, and his panders, his women who give
Give birth in the sacredest shrine,
Whilst others with brothers are wedded and bedded,
And others opine
That "not to be living" is truly "to live."
And therefore our city is swarming to-day
With clerks and with demagogue-monkeys, who play
Their jackanape tricks at all times, in all places,
Deluding the people of Athens; but none
Has training enough in athletics to run
With the torch in his hand at the races.

---

hold the highest offices of state."

1086. *ἐξαπατῶντων τὸν δῆμον*] These are the words of a comic poet: but the self-same language is held by both Xenophon and Aristotle about the events of this troubled period. The condemnation of the victorious generals after Arginusae is in the Polity of Athens, chap. 34, ascribed to this trickery, *ἐξαπατηθέντος τοῦ δήμου διὰ τοὺς παροργίσαντας*. And Xenophon (Hellenics, i. 7. 39) says that before long the Athenians repented of this terrible act, and resolved to prosecute the men who *τὸν δῆμον ἐξηπάτησαν*. So the people are described as rejecting the last overtures of Sparta, *ἐξαπατηθέντες ὑπὸ Κλεοφῶντος*.—Polity of Athens, chap. 34. And cf. Id. ch. 28.

1087. *λαμπάδα... φέρειν*] *From want of athletic training nobody is able any longer now to carry the torch* in the races. The allusion is to the torchrace, *λαμπαδηφορία*, in the special form which it assumed at the Panathenaea, and probably at some other festivals. The course, commencing, as Pausanius tells us (Attica, xxx. 2), from the altar of Prometheus, situated in that part of the outer Cerameicus which afterwards became so famous under the name of the Academy, passed through the Thriasian gates (otherwise called *τὸ Δίπυλον*) and on to the Acropolis of Athens. Each runner carried a flaming torch, and the race was won, not necessarily by the man who arrived first at the goal, but by him who was the first to arrive with his torch unextinguished. The Academy was nearly a mile beyond the Thriasian gates, which divided the outer from the inner Cerameicus, so that the entire course was somewhat long and arduous for an untrained runner. This torch-race must not be confounded with that which was run at the Hephaesteia, when the torch was passed on by one runner to another (Hdt. viii. 98), though doubtless both started from the same place, since the altar at the entrance of the

ΔΙ. μὰ Δί' οὐ δῆθ', ὥστ' ἐπαφανάνθην
Παναθηναίοισι γελῶν, ὅτε δὴ
βραδὺς ἄνθρωπός τις ἔθει κύψας
λευκὸς, πίων, ὑπολειπόμενος,
καὶ δεινὰ ποιῶν· κᾆθ' οἱ Κεραμῆς
ἐν ταῖσι πύλαις παίουσ' αὐτοῦ
γαστέρα, πλευρὰς, λαγόνας, πυγήν·
ὁ δὲ τυπτόμενος ταῖσι πλατείαις
ὑποπερδόμενος
φυσῶν τὴν λαμπάδ' ἔφευγε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἀδρὸς ὁ πόλεμος ἔρχεται. στρ.
χαλεπὸν οὖν ἔργον διαιρεῖν,
ὅταν ὁ μὲν τείνῃ βιαίως,
ὁ δ' ἐπαναστρέφειν δύνηται κἀπερείδεσθαι τορῶς.
ἀλλὰ μὴ 'ν ταὐτῷ καθῆσθον·

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great τέμενος of Athene in the Academy seems to have been common to both Prometheus and Hephaestus. See the Scholiast on Oed. Col. 56.

1089. ἐπαφανάνθην] Ἐξηράνθην.—Scholiast. *My throat was parched with laughing.* Dionysus speaks throughout as a mere Athenian citizen.

1092. ὑπολειπόμενος] *Falling behind*, and so becoming one of the laggards mentioned in the next note. The words δεινὰ ποιῶν *making a dreadful pother* are wide enough to include any contortions or noises which a tired runner may make, grimaces, gesticulations, puffing and blowing, groaning, or the like.

1093. οἱ Κεραμῆς] Οἱ τὸν Κεραμεικὸν οἰκοῦντες.—Scholiast. They were so much in the habit of administering these pleasant little attentions to the laggards in the torchrace, that Κεραμεικαὶ πληγαὶ became, according to the Scholiast, a well-recognized phrase. The Scholiast quotes the following lines from the earlier Plutus of Aristophanes:—

Τῶν λαμπαδηφόρων τε πλείστων αἰτίαν
τοῖς ὑστάτοις . . . πλατειῶν.

The suggestion of Ritter (Dissertation on the Plutus) and Bergk (in Meineke's Fragm. Com. Graec. ii. 1130) that these words are spoken of Poverty is in the highest degree improbable; see Plutus 559–561. They were more probably spoken of Ἀργία, Ἀγυμνασία or some other attendant on wealth. The gates at which the slappers awaited the runners were of course the Thriasian

DIO. By the Powers, you are right! At the Panathenaea
I laughed till I felt like a potsherd to see a
Pale, paunchy young gentleman pounding along,
With his head butting forward, the last of the throng,
In the direst of straits; and behold at the gates,
The Ceramites flapped him, and smacked him, and slapped him,
In the ribs, and the loin, and the flank, and the groin,
And still, as they spanked him, he puffed and he panted,
Till at one mighty cuff, he discharged such a puff
That he blew out his torch and levanted.

CHOR. Dread the battle, and stout the combat, mighty and manifold looms the war.
Hard to decide in the fight they're waging,
One like a stormy tempest raging,
One alert in the rally and skirmish, clever to parry and foin and spar.
Nay but don't be content to sit

---

gates, which, however wide themselves, were narrow in comparison with the open roads extending on either side; see Livy, xxxi. 24.—Leake's Topography of Athens, i. 222. With πλαγείαις, as the Scholiast observes, we must understand χερσὶ, the blows being delivered with the open hand.

1098. φυσῶν] *Blowing out, extinguishing, the torch.* The participle ὑποπερδόμενος explains the way in which the torch was extinguished, just as the participle γελῶν, supra 1090, explains the way in which the speaker's throat became parched.

1099. μέγα τὸ πρᾶγμα κ.τ.λ.] The serious contest dealing with the real merits and defects of the two dramatists is over; the minor conflicts which follow, the Battles of the Prologues, of the Melodies, and of the Weights, are really little more than flashes of comic wit. Before they commence, the Chorus sing a trochaic strophe and antistrophe of ten lines each. The strophe starts with a very polysyllabic line, which at first sight we should hardly suspect of being an ordinary trochaic tetrameter catalectic, the exact equivalent of the more sober εἰσβολαὶ γάρ εἰσι πολλαὶ χἄτεραι σοφισμάτων below.

1101. τείνῃ βιαίως] Aeschylus presses on with impetuous vehemence like a resistless whirlwind. Euripides, forced to give way at first, is quick to wheel round and deliver an attack τορῶς, that is, with shrewdness and precision. The language might well be applied to the combat between a Spanish bull and matador.

1103. μὴ 'ν ταύτῳ καθῆσθον] After the four preliminary lines, which refer to

εἰσβολαὶ γάρ εἰσι πολλαὶ χἄτεραι σοφισμάτων.
ὅ τι περ οὖν ἔχετον ἐρίζειν,
λέγετον, ἔπιτον, ἀνά τε δέρετον,
τά τε παλαιὰ καὶ τὰ καινὰ,
κἀποκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.

εἰ δὲ τοῦτο καταφοβεῖσθον, μή τις ἀμαθία προσῇ ἀντ.
τοῖς θεωμένοισιν, ὡς τὰ
λεπτὰ μὴ γνῶναι λεγόντοιν,
μηδὲν ὀρρωδεῖτε τοῦθ'· ὡς οὐκ ἔθ' οὕτω ταῦτ' ἔχει.
ἐστρατευμένοι γάρ εἰσι,
βιβλίον τ' ἔχων ἕκαστος μανθάνει τὰ δεξιά.
αἱ φύσεις τ' ἄλλως κράτισται,
νῦν δὲ καὶ παρηκόνηνται.
μηδὲν οὖν δείσητον, ἀλλὰ

---

the preceding combat, the Chorus turn to the combatants, and exhort them not to rest content with one trial of skill, that is to say with discussing the general objects and tendencies of their dramatic compositions; for there are yet many other onslaughts for their rival wits to deliver. They have yet to debate those secondary matters of which mention has been made in the note on 1099 supra.

1109. *εἰ δὲ τοῦτο κ.τ.λ.*] No one can read these comedies without being struck by the confidence which their author exhibits that his entire audience —one might almost say the whole Athenian people—will be shrewd enough and well-read enough at once to detect and appreciate the slightest allusion he may make to the works of their famous tragedians. Doubtless his confidence as a rule was justified: yet occasionally of course a point here and there would be missed; and nowhere would this mishap be more likely to occur than in the ensuing scenes, dealing as they do not with one particular play, but with isolated sentences and isolated verses, culled from the whole range of Aeschylean and Euripidean literature, old as well as new, *τά τε παλαιὰ καὶ τὰ καινά*. From this antistrophe we may gather that many points were in fact missed on the first exhibition of the Frogs. And therefore, in the play before us, which is the Frogs as revised for the second performance, the Chorus encourage the rivals by alleging that this will no longer be the case, *οὐκ ἔθ' οὕτω ταῦτ' ἔχει*. The audience are now *ἐστρατευμένοι*, they are no more novices, they have already been through the

Always in one position only: many the fields for your keen-edged wit.
On then, wrangle in every way,
Argue, battle, be flayed and flay,
Old and new from your stores display,
Yea, and strive with venturesome daring something subtle and neat to say.

Fear ye this, that to-day's spectators lack the grace of artistic lore,
Lack the knowledge they need for taking
All the points ye will soon be making?
Fear it not: the alarm is groundless: that, be sure, is the case no more.
All have fought the campaign ere this:
Each a book of the words is holding; never a single point they'll miss.
Bright their natures, and now, I ween,
Newly whetted, and sharp, and keen.
Dread not any defect of wit,

---

campaign, they have already witnessed the play. More than that, each has now got a book of the words (*βιβλίον, libretto*), and so will understand all the witticisms, *τὰ δεξιά*. So far as the audience are concerned therefore, *θεατῶν οὔνεχ'*, the poets need be under no apprehension. This, I think, is the true interpretation of the antistrophe. Lessing's suggestion that by *ἐστρατευμένοι* we are to understand the slaves who won their freedom at Arginusae is at first somewhat attractive, but the subsequent statement, *αἱ φύσεις κράτισται*, shows clearly enough that the Chorus are speaking of freeborn Athenian citizens. The explanations given by the commentators seem to me very wide of the mark. Differing on the one point whether *ἐστρατευμένοι* is to be understood of real military expeditions, or of studious exercises, they all agree in referring the words *βιβλίον τ' ἔχων ἕκαστος* to the increased book-learning of the Athenian people. Bergler's translation, *Nam exercitati sunt, et librum quisque habens discit sapientiam*, is adopted without alteration by Brunck. Mitchell pictures "ten or fifteen thousand spectators, each with a philosophical treatise in his hand." Bothe observes, "*ἐστρατευμένους* dicit litterariâ laude claros." Fritzsche, "prudentiores sunt qui militaverint, propterea quod usu magis sunt exercitati." Paley, "The march of intellect in young Athens has been so great that every one now is literary, and has seen the world in many military expeditions." And so Mr. Green and Dr. Merry.

πάντ' ἐπέξιτον, θεατῶν γ' οὕνεχ', ὡς ὄντων σοφῶν.

ΕΥ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι,
ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος
πρώτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.
ἀσαφὴς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.
ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς; ΕΥ. πολλοὺς πάνυ.
πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.
ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνήρ. λέγ', Αἰσχύλε.
ΑΙΣ. Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.

1120. πρῶτον ... πρώτιστον] Euripides himself says in Medea 475 ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν. The words τοῦ δεξιοῦ are in apposition, so to say, to αὐτοῦ. Compare Peace 2 δὸς αὐτῷ, τῷ κάκιστ' ἀπολουμένῳ. We are now commencing the Battle of the Prologues.

1124. ἐξ Ὀρεστείας] Τετραλογίαν φέρουσι τὴν Ὀρέστειαν αἱ διδασκαλίαι, Ἀγαμέμνονα, Χοηφόρους, Εὐμενίδας, Πρωτέα σατυρικόν. Ἀρίσταρχος καὶ Ἀπολλώνιος τριλογίαν λέγουσι, χωρὶς τῶν σατυρικῶν.— Scholiast. The notion that this name included the entire trilogy (or tetralogy) has been too readily accepted, and scholars have possibly been a little too ingenious in discovering or devising special names for special trilogies. It is not likely that the author himself bestowed a name on the complete trilogy, over and above the names of the several plays; it is more probable that the wider name subsequently came into use as a convenient mode of reference to a group of plays (whether combined in a trilogy or not) dealing with one and the same personage. Thus the Prometheus πυρφόρος, the Prometheus δεσμώτης, the Prometheus λυόμενος, and, it may be, the satyric Prometheus πυρκαεὺς were known as the Prometheuses, οἱ Προμηθεῖς, a name very unlikely to have been given them by Aeschylus himself. The Λυκουργεία may well have comprised the Ἠδωνούς, the Βασσαρίδας, the Νεανίσκους, and the satyric Λυκοῦργον (Thesm. 135 and the Scholiast there) since in all these plays Lycurgus appears to have formed the most prominent character. See Hermann's Opuscula, vol. v. But it is to my mind inconceivable that so great a play as the Agamemnon should have gone to make up a group which went by the secondary name of the Oresteia. I believe that the Oresteia meant simply the group of plays which dealt with the story of Orestes, and comprised therefore the Choephoroe, the Eumenides, and possibly other plays, but not the Agamemnon: just as the Electra, the Orestes, the Iphigeneia in Tauris, the Andromache, and possibly other plays,

Battle away without misgiving, sure that the audience, at least, are fit.

EUR. Well then I'll turn me to your prologues now,
Beginning first to test the first beginning
Of this fine poet's plays. Why he's obscure
Even in the enunciation of the facts.

DIO. Which of them will you test? EUR. Many: but first
Give us that famous one from the Oresteia.

DIO. St! Silence all! Now, Aeschylus, begin.

AESCH. *Grave Hermes, witnessing a father's power,*
Be thou my saviour and mine aid to-day,

---

may have formed the Oresteia of Euripides. And this seems implied by the present passage. It is obvious that Euripides is referring to the individual prologue which Aeschylus immediately begins to recite: and—unless the words can mean, as I have translated them, "the well-known prologue" (the prologue to the Choephoroe being spoken by the chief character, whilst the prologists of the Agamemnon and Eumenides are subordinate personages who never appear again)—it is difficult, on the assumption that the Oresteia included the entire trilogy, to see how they can have pointed to the prologue of the Choephoroe. But understand the Oresteia to mean "the Orestes-group of plays," and the prologue of the Oresteia can mean nothing else than the prologue of the Choephoroe.

1126. Ἑρμῆ χθόνιε] *Hermes of the nether world, take to thyself thy father's power, and become, to me thy suppliant, a saviour and ally*: that is, "as thy father is Ζεὺς σωτήρ, so be thou to me Ἑρμῆς σωτήρ." The appeal is made to Hermes in his character of χθόνιος (πομπαῖον Ἑρμῆν χθόνιον, Ajax 832), because in that character he has already conducted the shade of Agamemnon to the world below, and is about to conduct thither the shades of Aegisthus and Clytaemnestra. It seemed necessary to adapt the translation to the pun below, 1149. ἐποπτεύειν, from its use in connexion with the Eleusinian mysteries, acquired the signification of "participating in," as well as "gazing upon." The expression πατρῷ' ἐποπτεύων κράτη is explained by Aristophanes in 1146 as equivalent to πατρῷον τοῦτο κέκτηται γέρας.

This passage is notable, not only for the criticism it contains, but because here only has been preserved the noble and solemn exordium of the Choephoroe of Aeschylus. The Medicean MS. commences the play, inappropriately enough, with the words τί χρῆμα λεύσσω; and these lines were first restored to their proper place in Canter's edition, A.D. 1580.

ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΥ. πλεῖν ἢ δώδεκα.
ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία.
ΕΥ. ἔχει δ' ἕκαστον εἰκοσίν γ' ἁμαρτίας.
ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή,
πρὸς τρισὶν ἰαμβείοισι προσοφείλων φανεῖ.
ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
ΕΥ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιόν γ' ὅσον.
ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει.
ΑΙΣ. πῶς φῄς μ' ἁμαρτεῖν; ΕΥ. αὖθις ἐξ ἀρχῆς λέγε.
ΑΙΣ. Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη.
ΕΥ. οὔκουν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεῶτος; ΑΙΣ. οὐκ ἄλλως λέγω.
ΕΥ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο
αὐτοῦ βιαίως ἐκ γυναικείας χερὸς
δόλοις λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;
ΔΙ. οὐ δῆτ' ἐκεῖνον, ἀλλὰ τὸν Ἐριούνιον

1130. *τρία*] Ἔπη ἢ ἰαμβεῖα.—Scholiast. See three lines below where Dionysus says, "If you don't keep quiet, besides having your *τρία ἰαμβεῖα* cut up, you will incur further punishment," perhaps threatening to strike him, as supra 1024. Line 1134 is repeated, with *πρίωμαι* substituted for *σιωπῶ*, 1229 infra.

1136. *ὁρᾷς ὅτι ληρεῖς;*] Ὁ Αἰσχύλος φησὶ πρὸς τὸν Διόνυσον.—Scholiast. It is preposterous, he means, to enjoin me to keep silence, in the face of such outrageous attacks as these. Dionysus had purposed himself to discuss the matter with Euripides: but the impetuosity of Aeschylus is not to be gainsaid, and with the words *ὀλίγον μοι μέλει*, he leaves the poet to take his own course. So Mitchell rightly understands the line.

1140. *οὐκ ἄλλως λέγω*] *I say not otherwise.* I do not deny it.

1141. *ὡς ὁ πατὴρ ἀπώλετο*] To prove the *ἀσάφεια* of Aeschylus, he affixes to three words in the first line a meaning which Aeschylus never intended, but which they might well bear, and which indeed some eminent critics, both ancient and modern, consider to be their true meaning. He takes *πατρῷα* to mean, not "*thy* father's," but "*my* father's"; *ἐποπτεύων*, not "participating in," but "surveying"; and *κράτη*, not "authority," but "realm." Why then, asks Euripides, does Orestes at this

For here I come and hither I return.

DIO. Any fault there? EUR. A dozen faults and more.

DIO. Eh! why the lines are only three in all.

EUR. But every one contains a score of faults.

DIO. Now Aeschylus, keep silent; if you don't
You won't get off with three iambic lines.

AESCH. Silent for *him!* DIO. If *my* advice you'll take.

EUR. Why, at first starting here's a fault skyhigh.

AESCH. (*To Dio.*) You see your folly? DIO. Have your way; I care not.

AESCH. (*To Eur.*) What is my fault? EUR. Begin the lines again.

AESCH. *Grave Hermes, witnessing a father's power—*

EUR. And this beside his murdered father's grave
Orestes speaks? AESCH. I say not otherwise.

EUR. Then does he mean that when his father fell
By craft and violence at a woman's hand,
The god of craft was witnessing the deed?

AESCH. It was not he: it was the Helper Hermes

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solemn moment address Hermes as the surveyor of his father's realm? Does he mean that the god of craft was an onlooker, when Clytaemnestra by craft destroyed her husband? The description of Agamemnon's death is couched in the language of tragedy, and is possibly, as Hermann suggests, itself borrowed from the lost portion of the prologue of the Choephoroe.

1144. *οὐ δῆτ' ἐκεῖνον*] Τὸν δόλιον δηλονότι.—Scholiast; δόλιος being deduced from δόλοις in the preceding line. "The Ἑρμῆς χθόνιος whom he addressed was not Ἑρμῆς δόλιος, but Ἑρμῆς ἐριούνιος, and this fact (viz. that it was the ἐριούνιος) Orestes made clear by saying that he possessed his father's prerogative" of saving. Ἐριούνιος, according to the author of the Etymolog. Magn., is derived παρὰ τὸ ἐρὶ ἐπιτατικὸν καὶ τὴν ὄνησιν· ὁ μέγα ὠφελῶν, ὠφελιμώτατος γὰρ ὁ Ἑρμῆς. This all-helpful Hermes might well wield, to some extent, the prerogative of his father Ζεὺς σωτήρ, and save Orestes, as in the twenty-fourth Iliad he saved Priam, in his hour of need. A Greek god possessed many and diverse characters, and almost seemed a distinct personality in each. Therefore instead of saying, "He invoked Hermes in this, and not in that, character," Aeschylus says, "He invoked not Ἑρμῆν δόλιον but Ἑρμῆν ἐριούνιον," as if they were two persons, and not the same person viewed in two aspects. Many, but not all, of the

Ἑρμῆν χθόνιον προσεῖπε, κἀδήλου λέγων
ὁτιὴ πατρῷον τοῦτο κέκτηται γέρας.
ΕΥ. ἔτι μεῖζον ἐξήμαρτες ἢ 'γὼ 'βουλόμην·
εἰ γὰρ πατρῷον τὸ χθόνιον ἔχει γέρας,
ΔΙ. οὕτως ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
ΑΙΣ. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν.
ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.
ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
ΕΥ. δὶς ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
ΔΙ. πῶς δίς; ΕΥ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω.
ἥκω γὰρ ἐς γῆν, φησὶ, καὶ κατέρχομαι·
ἥκω δὲ ταυτόν ἐστι τῷ κατέρχομαι.
ΔΙ. νὴ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

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offices of Hermes are enumerated in Plutus 1153–1170, where he is presented successively as Στροφαῖος, Ἐμπολαῖος, Δόλιος, Ἡγεμόνιος, Ἐναγώνιος, and Διακονικός.

1149. τυμβωρύχος] Euripides again misinterprets the words of Aeschylus, taking πατρῷον γέρας to refer to χθόνιον, whereas it refers to ἐριούνιον. Dionysus now breaks in with an unseemly joke. If Hermes is invoked ἐπὶ τῷ τύμβῳ as χθόνιος or καταχθόνιος, he must be a τυμβωρύχος, and this unsavoury business therefore is what he derived from his father. τυμβωρύχος, properly *a rifler of graves*, became (like τοιχωρύχος, Clouds 1327, Plutus 909, 1141, etc.) a simple term of abuse. Εἰρωνεύῃ ταῦτα πρὸς ἐμὲ, says Timocles in Lucian's Jupiter Tragoedus 52, τυμβωρύχε, καὶ μιαρὲ, καὶ κατάπτυστε, καὶ μαστιγία, καὶ κάθαρμα.

1150. πίνεις οἶνον κ.τ.λ.] He means (to adapt the language of the translation), "Bacchus, the joke you make is stale and fusty"; but as addressing the god of wine, he substitutes "the wine you drink" for "the joke you make": just as in Wasps 525 the old dicast, for κύλικα, *the cup*, substitutes μισθὸν, *the dicastic fee*. The expression οἶνος ἀνθοσμίας, "*wine with a bouquet*," is of very frequent occurrence. In Plutus 807 and Achilles Tatius ii. 2 it has the epithet μέλας, *blood-red*, attached to it; and in Longus (Pastorals iv. 8) a wine is called ἀνθοσμίας οἶνος Λέσβιος, ποθῆναι κάλλιστος οἶνος. When the Lacedaemonian soldiers (B.C. 373) found themselves amidst the wealth and luxury of Corcyra, they grew so dainty, Xenophon tells us (Hell. vi. 2, 6), that they would touch no wine, εἰ μὴ ἀνθοσμίας εἴη. Saint

He called the grave: and this he showed by adding
It was his sire's prerogative he held.

EUR. Why this is worse than all. If from his father
He held this office grave, why then— DIO. He was
A graveyard rifler on his father's side.

AESCH. Bacchus, the wine you drink is stale and fusty.

DIO. Give him another: (*to Eur.*) you, look out for faults.

AESCH. *Be thou my saviour and mine aid to-day,*
For here I come, and hither I return.

EUR. The same thing twice says clever Aeschylus.

DIO. How twice? EUR. Why, just consider: I'll explain.
"I come," says he; and "I return," says he:
It's the same thing, to "come" and to "return."

DIO. Aye, just as if you said, "Good fellow, lend me
A kneading trough: likewise, a trough to knead in."

Chrysostom (de Annâ v. 3), arguing that the pleasures of the poor are more real than those of the luxurious, says *οὐχ οὕτω τὸ πίνειν οἶνον ἡδὺν καὶ ἀνθοσμίαν, ὡς τὸ διψῶντας πίνειν ὕδωρ, εὐφραίνειν εἴωθεν· οὐχ οὕτω τὸ πλακοῦντας ἐσθίειν, ὡς τὸ πεινῶντας ἐσθίειν.* Athenaeus (i. 58) quotes the recipe for making wine (*ἀνθοσμίαν*) given by Phanias the Lesbian philosopher, "Pour one measure of sea-water into 50 measures of new wine, and it becomes *ἀνθοσμίας*." Greek wine generally was noted for its pleasant fragrance, Eur. Cyclops 153; especially the Thasian.

1159. *χρῆσον κ.τ.λ.*] *Lend me a μάκτρα, and also if you please a κάρδοπος*; the two names of course signifying one and the same thing, viz. *a kneading trough*. *μάκτρα* is the term used in the Plutus, *κάρδοπος* in the Clouds. The words *εἰ δὲ βούλει* appear to introduce not an alternative, but an addition. In Xenophon's Memorabilia (iii. 5) Socrates is recounting the military achievements of Athens: "Consider," he says, "their successes in old time under Erechtheus and Theseus, and add what in later days their descendants have done, *εἰ δὲ βούλει, ἃ ὕστερον οἱ ἐκείνων ἀπόγονοι ἔπραξαν*." So the Platonic Socrates (Phaedrus, chap. 5), dilating on the amenities of the spot to which Phaedrus has brought him, enumerates the plane-tree, the willow, the stream, and goes on *εἰ δ' αὖ βούλει* (and besides) how sweet and pleasant is the air. In Alciphron (iii. 18) a writer, inviting his friend to a merrymaking, says, "And do not come alone, but bring your wife and children, *εἰ βούλοιο δὲ καὶ τὴν κύνα*."

ΑΙΣ. *οὐ δῆτα τοῦτό γ', ὦ κατεστωμυλμένε* 1160
ἄνθρωπε, ταὔτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.
ΔΙ. *πῶς δή; δίδαξον γάρ με καθ' ὅ τι δὴ λέγεις.*
ΑΙΣ. *ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·*
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·
φεύγων δ' ἀνὴρ ἥκει τε καὶ κατέρχεται. 1165
ΔΙ. *εὖ νὴ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;*
ΕΥ. *οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·*
λάθρᾳ γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.
ΔΙ. *εὖ νὴ τὸν Ἑρμῆν· ὅ τι λέγεις δ' οὐ μανθάνω.*
ΕΥ. *πέραινε τοίνυν ἕτερον.* ΔΙ. *ἴθι πέραινε σύ,* 1170
Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.
ΑΙΣ. *τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ*
κλύειν, ἀκοῦσαι. ΕΥ. *τοῦθ' ἕτερον αὖ δὶς λέγει,*
κλύειν, ἀκοῦσαι, ταυτὸν ὂν σαφέστατα.

1160. *κατεστωμυλμένε*] *You chatterbox of a man.* The words are apparently addressed to Dionysus, just as in Birds 1638 Heracles says, *ὦ δαιμόνι' ἀνθρώπων Πόσειδον.* And cf. infra 1472. "Hinc opinor," says Fritzsche, "Phrynichus, Bekkeri, p. 45, 25, *κατεστωμυλμένος· ὁ πολλῇ τῇ στωμυλίᾳ χρώμενος.*" But it is very probable that the word is borrowed by Aristophanes from one of the lost plays of Aeschylus.

1161. *ἄριστ' ἐπῶν ἔχον*] *Ἔστιν ἔχον* is equivalent, as Brunck observes, to *ἔχει*, and *ἄριστ' ἔχει* is equivalent to *ἄριστόν ἐστιν.* Brunck cites Plutus 371 *τὸ δ' ἐστὶν οὐ τοιοῦτον, ἀλλ' ἑτέρως ἔχον*, and Blaydes, Clouds 522 *καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμῳδιῶν*, and Thesm. 260 *νὴ Δί' ἀλλ' ἄριστ' ἔχει.* Compare Lucian, Jupiter Tragoedus 53 *τὸ τοῦ Δαρείου πάνυ καλῶς ἔχον ἐστίν*, for *πάνυ καλόν ἐστιν.*

1163. *ὅτῳ μετῇ πάτρας*] *Ὡι ἐξουσία ἐστὶ τῆς πατρίδος* (that is, who is at liberty to live in his fatherland). *ἰδίως δὲ ἐπὶ τῶν φυγάδων χρῶνται τῷ "κατέρχεται."* —Scholiast. When you say that a man *ἥκει* to a country, Aeschylus means, you merely denote his arrival and nothing else: *χωρὶς ἄλλης ξυμφορᾶς* without any other circumstance: but when you say that he *κατέρχεται* you introduce another circumstance, viz. that he is an exile returning to his fatherland.

1167. *κατελθεῖν*] Euripides replies that *κατελθεῖν* really means *to be recalled*, and is therefore inapplicable to Orestes. His contention may seem to derive some countenance from such phrases as that in Thuc. viii. 68 *νομίζων οὐκ ἂν ποτε αὐτὸν κατὰ τὸ εἰκὸς ὑπ' ὀλιγαρχίας κατελθεῖν*: but it is certain that

AESCH. It is not so, you everlasting talker,
They're not the same, the words are right enough.
DIO. How so? inform me how you use the words.
AESCH. A man, not banished from his home, may "come"
To any land, with no especial chance.
A home-bound exile both "returns" and "comes."
DIO. O good, by Apollo!
What do you say, Euripides, to that?
EUR. I say Orestes never did "return."
He came in secret: nobody recalled him.
DIO. O good, by Hermes!
(*Aside.*) I've not the least suspicion what he means.
EUR. Repeat another line. DIO. Ay, Aeschylus,
Repeat one instantly: *you*, mark what's wrong.
AESCH. *Now on this funeral mound I call my father*
To hear, to hearken. EUR. There he is again.
To "hear," to "hearken"; the same thing, exactly.

κατελθεῖν, as well as κατιέναι, is commonly used in the wider meaning which Aeschylus gives it here. In the Antigone of Sophocles (200) Polyneices is called φυγὰς κατελθών; in Hdt. v. 30 the Naxian exiles beseech Aristagoras to assist them by force, κατελθεῖν ἐς τὴν ἑωυτῶν; in Hdt. v. 62 the exiled Alcmaeonids who fortified Leipsydrium are described as πειρώμενοι κατιέναι, and numberless other passages might be cited in which these words are employed without any thought of recall. The word λάθρᾳ in 1168 is not of the essence of the objection: it merely emphasizes the fact that Orestes was not recalled by the rulers of the state.

1171. ἀπέβλεπε] Ἀντὶ τοῦ παρατήρει τὸ κακῶς λεγόμενον.—Scholiast. See supra 1151.

1173. κλύειν, ἀκοῦσαι] There is probably no substantial distinction between these two words; the κλύοντες οὐκ ἤκουον of Prometheus 456 resembles the ἀκούοντες οὐκ ἀκούουσιν of St. Matthew's Gospel: and the joke with which Dionysus closes the discussion justifies, rather than denies, the alleged tautology. Fritzsche happily retorts on Euripides his own offences with the same words; οὐκ ἔκλυον, οὐκ ἤκουσα.—Phoen. 919. ἆιες ἆ, ἔκλυες ἆ.—Hipp. 362. And John Wordsworth (in Conington's note on the present line in the Choephoroe) collects a number of similar repetitions from the plays of Euripides.

ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μόχθηρε σύ,
οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα.
ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; ΕΥ. ἐγὼ φράσω·
κἄν που δὶς εἶπω ταυτὸν, ἢ στοιβὴν ἴδῃς
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.
ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μοὐστὶν ἀλλ' ἀκουστέα
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.
ΕΥ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,
ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,
ὅντινά γε, πρὶν φῦναι μέν, Ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι,
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνήρ;
ΕΥ. εἶτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.
ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.

1176. τρὶς λέγοντες] He is alluding, as Stanley remarks on this line in the Choephoroe, to the ancient custom of thrice bidding farewell to the dead, a custom commemorated in several well-known passages which are cited by Stanley there and Spanheim here. In the Odyssey, ix. 63, Odysseus is recounting his repulse from the Thracian coast, with the loss of many of his comrades. And he says:—

> Then stood we out to sea, full dismally leaving the coast,
> Glad from the death to flee, yet grieving for comrades lost.
> But or ever the keels ran out to the offing, we turned to the shore,
> THRICE raising the farewell shout to those we should see nevermore,
> Whom Death in the plain did meet with Ciconian men as they fought.—WAY.

So in Virgil vi. 505 Aeneas, describing to the shade of Deiphobus the honours they had paid to his memory, says:—

> Yea, and a vacant mound upon far Rhaetaeum's coast,
> Built I for thee and THRICE bade loud farewell to thy ghost.—BOWEN.

"Mortuis dici solet Vale! Vale! Vale!" says Servius on Aen. ii. 644. Finally in Theocr. xxiii. 44, a despairing lover beseeches his loved one to come to his grave and THRICE call out, ὦ φίλε κεῖσαι. But though we call them thrice, says Dionysus, we do not (that is to say, our voice does not) reach them in their graves.

1177. ἐγὼ φράσω] It is now the turn of Euripides to bring his prologues to the test; and he does so with the cheer-

DIO. Aye, but he's speaking to the dead, you knave,
Who cannot hear us though we call them thrice.
AESCH. And how do you make *your* prologues? EUR. You shall hear;
And if you find one single thing said twice,
Or any useless padding, spit upon me.
DIO. Well, fire away: I'm all agog to hear
Your very accurate and faultless prologues.
EUR. *A happy man was Oedipus at first—*
AESCH. Not so, by Zeus; a most unhappy man.
Who, not yet born nor yet conceived, Apollo
Foretold would be his father's murderer.
How could *he* be a happy man at first.
EUR. *Then he became the wretchedest of men.*
AESCH. Not so, by Zeus; he never ceased to be.

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ful alacrity of a man who feels that he will be found (to adopt his own language twenty lines below) τοὺς προλόγους καλοὺς ποιεῖν. There will be no vain repetitions, no redundant verbiage there. In view of the wholesale ruin which awaits his prologues, the self-satisfied confidence with which he introduces them might well be found highly diverting.

1182. ἦν Οἰδίπους] This and line 1187 are the first two lines of the Antigone of Euripides; and the bald juxtaposition of their two statements about Oedipus might seem to invite the criticism of Aristophanes. Euripides himself in the Phoenissae (1595–1611) supplies the arguments, and indeed almost the language, with which Aristophanes demolishes the first line of the Antigone and the ἐγένετο of the second. We are told by the Scholiast on 53 supra that the Phoenissae preceded the Frogs by a short interval only: and there is no manner of doubt that Aristophanes was referring, and would be understood by the audience to be referring, to the language and arguments of the tragic play. It is only fair, however, to observe that the view taken in the first two lines of the Antigone, whether right or wrong, is by no means specially Euripidean: the sudden downfall of Oedipus from the height of happiness and prosperity to the lowest depth of adversity was the stock illustration, in ancient times, of the changes and chances of this mortal life: and is displayed with great and impressive skill by Sophocles in the Oedipus Tyrannus. And the closing trochaics in which Sophocles points the contrast between his hero's earlier and later condition, are, strangely enough, transferred almost *verbatim* by Euripides to the final scene of the Phoenissae.

πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ,
ἵνα μὴ 'κτραφεὶς γένοιτο τοῦ πατρὸς φονεύς·
εἶθ' ὡς Πόλυβον ἤρρησεν οἰδῶν τὼ πόδε·
ἔπειτα γραῦν ἔγημεν αὐτὸς ὢν νέος,
καὶ πρός γε τούτοις τὴν ἑαυτοῦ μητέρα·
εἶτ' ἐξετύφλωσεν αὐτόν. ΔΙ. εὐδαίμων ἄρ' ἦν,
εἰ κἀστρατήγησέν γε μετ' Ἐρασινίδου.

ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.

ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κνίσω
τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.

ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς; ΑΙΣ. ἑνὸς μόνου.
ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἰαμβείοισι. δείξω δ' αὐτίκα.

ΕΥ. ἰδού, σὺ δείξεις; ΑΙΣ. φημί. ΔΙ. καὶ δὴ χρὴ λέγειν.

ΕΥ. Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,

1195. *εὐδαίμων ἄρ' ἦν*] The meaning of this little speech is not quite clear, but in my opinion Dionysus is alluding to the last preceding words of Aeschylus *ἐξετύφλωσεν αὐτόν*. "There indeed he was lucky," interprets Dionysus, "if at least he was one of the colleagues of Erasinides." For had he been blind, he would not have joined the fleet (192 supra); would not have won the battle of Arginusae; would not have fallen a victim, as Erasinides did, to the madness of the Athenian people. I take *ἐστρατήγησεν* to mean, not (as Bergler and Brunck translate it) *si exercitum duxisset* but *si strategus fuisset*. This seems to me both the simplest and the most satisfactory interpretation. But the passage is generally explained quite otherwise. "Happy indeed was he: he only wanted to be a colleague of Erasinides to complete such happiness," is Mr. Green's rendering, and Dr. Blaydes takes the same view. On the other hand, Dr. Merry explains it: "If Oedipus could be called happy under such a complication of disasters, he would even have been happy if he had been a colleague of Erasinides." The words *εὐδαίμων ἄρ' ἦν* recur in Plutus 657, but without throwing any light on the passage before us.

1201. *ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;*] Euripides speaks with the utmost scorn,

No sooner born, than they exposed the babe,
(And that in winter), in an earthen crock,
Lest he should grow a man, and slay his father.
Then with both ankles pierced and swoln, he limped
Away to Polybus: still young, he married
An ancient crone, and her his mother too.
Then scratched out both his eyes. DIO. Happy indeed
Had he been Erasinides's colleague!

EUR. Nonsense; I say my prologues are firstrate.

AESCH. Nay then, by Zeus, no longer line by line
I'll maul your phrases: but with heaven to aid
I'll smash your prologues with a bottle of oil.

EUR. You mine with a bottle of oil? AESCH. With only one.
You frame your prologues so that each and all
Fit in with a "bottle of oil," or "coverlet-skin,"
Or "reticule-bag." I'll prove it here, and now.

EUR. You'll prove it? You? AESCH. I will. DIO. Well then, begin.

EUR. *Aegyptus, sailing with his fifty sons,*

ἀπὸ ληκυθίου, with such a paltry and ridiculous weapon as a "bottle of oil," σὺ will *you*, the old-fashioned poet of a ruder age, smash τοὺς ἐμοὺς, not merely the prologues of some obscure poet, but actually MINE, the prologues of the most intellectual tragedian that has adorned the Athenian stage?

1202. ὅστ' ἐναρμόττειν ἅπαν] Six prologues will be brought to the test; and in each, before the third line, at all events, is concluded, the fatal tag ληκύθιον ἀπώλεσεν completes both the sense and the metre. Only one of the six is taken from an extant play, the Iphigenia in Tauris: it is quite accurately cited, and doubtless the remaining five are cited with equal accuracy. For a fuller discussion of all these minor contests the reader is referred to the Introduction.

1206. Αἴγυπτος] In all probability this was the original commencement of the Archelaus, though it had lost its place before the days of the Alexandrine grammarians. The Scholiast says: Ἀρχελάου αὕτη ἐστὶν (quaere οὐκ ἔστιν) ἡ ἀρχὴ, ὡς τινες ψευδῶς. οὐ γὰρ φέρεται νῦν Εὐριπίδου λόγος οὐδεὶς τοιοῦτος. οὐ γάρ ἐστι, φησὶν Ἀρίσταρχος, τοῦ Ἀρχελάου, εἰ μὴ αὐτὸς μετέθηκεν ὕστερον, ὁ δὲ Ἀριστοφάνης τὸ ἐξ ἀρχῆς κείμενον εἶπε. The commencement of later days has been recovered from various authors,

ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ
Ἄργος κατασχὼν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΕΥ. τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;
ΔΙ. λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ πάλιν. 1210
ΕΥ. Διόνυσος, ὃς θύρσοισι καὶ νεβρῶν δοραῖς
καθαπτὸς ἐν πεύκαισι Παρνασσὸν κάτα
πηδᾷ χορεύων, ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.
ΕΥ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονὶ 1215
τὸν πρόλογον οὐχ ἕξει προσάψαι λήκυθον.
οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ·

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and is thus given by Wagner (Fragm. Trag. Graec.):—

Δαναὸς, ὁ πεντήκοντα θυγατέρων πατὴρ,
Νείλου λιπὼν κάλλιστον ἐκ γαίας ὕδωρ,
ὃς ἐκ μελαμβρότοιο πληροῦται ῥοὰς
Αἰθιοπίδος γῆς, ἡνίκ' ἂν τακῇ χιὼν,
τεθριππευόντος ἡλίου κατ' αἰθέρα,
ἐλθὼν ἐς Ἄργος, ᾧκισ' Ἰνάχου πόλιν,
Πελασγιώτας δ' ὠνομασμένους τὸ πρὶν
Δαναοὺς καλεῖσθαι νόμον ἔθηκ' ἀν' Ἑλλάδα.

Now the legend of Aegyptus and Danaus, as told by Hyginus (Fab. 168), was as follows. They were brothers, and the former had fifty sons and the latter fifty daughters. The former, plotting to destroy Danaus and his family, demanded that the fifty daughters should be given to his fifty sons. Danaus, aware of the plot, fled with his daughters to Argos, whither they were quickly followed by the fifty sons of Aegyptus (and, according to Euripides, by Aegyptus himself). Danaus finding himself the weaker, was obliged to give his fifty daughters in marriage to their fifty cousins, but counselled them to slay their husbands, which all but Hypermnestra did. The two voyages to Argos are so closely interwoven that Euripides could hardly have commenced one play with an account of the voyage of Danaus, and another with an account of the voyage of Aegyptus. It is far more probable that he originally commenced the Archelaus with an account of the voyage of Aegyptus, which was subsequently discarded either by himself or, as Fritzsche thinks, by the younger Euripides, in favour of the earlier voyage of Danaus. The change could not however have been occasioned, as Fritzsche and others contend, by the satire of Aristophanes, since the *ἐλθὼν ἐς Ἄργος* of the later prologue is just as amenable

As ancient legends mostly tell the tale,
Touching at Argos AESCH. Lost his bottle of oil.
EUR. Hang it, what's that? Confound that bottle of oil!
DIO. Give him another: let him try again.
EUR. *Bacchus, who, clad in fawnskins, leaps and bounds*
With torch and thyrsus in the choral dance
Along Parnassus AESCH. Lost his bottle of oil.
DIO. Ah me, we are stricken—with that bottle again!
EUR. Pooh, pooh, that's nothing. I've a prologue here,
He'll never tack his bottle of oil to this:
No man is blest in every single thing.

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to the ληκύθιον ἀπώλεσεν as the Ἄργος κατασχὼν of the earlier.

1208. ληκύθιον ἀπώλεσεν] The seven syllables displaced by these two words (and of course κωδάριον ἀπώλεσεν or θυλάκιον ἀπώλεσεν would have had the same effect) form a trochaic dimeter catalectic – ∪ – ∪ – ∪ –. And the havoc which the ληκύθιον wrought amongst the Euripidean prologues made such an impression upon the popular mind that this metre ever thereafter went by the name of the Euripidean or the Lecythian. Δίμετρον καταληκτικόν, says Hephaestion (chap. 6) in his enumeration of trochaic metres, τὸ καλούμενον Εὐριπίδειον ἢ ληκύθιον. And the Scholiast there explains that it acquired those names διὰ Ἀριστοφάνην σκώπτοντα τὸ μέτρον τὸ ἐφθημιμερὲς Εὐριπίδου in the present passages. The Scholiast indeed suggests another reason, which is plainly untenable.

1211. Διόνυσος] This, the Scholiast tells us, is the commencement of the Hypsipyle, a play to which reference is elsewhere made in the Frogs. In the tragedy the third line ran πηδᾷ χορεύων παρθένοις σὺν Δελφίσιν.

1214. οἴμοι πεπλήγμεθ'] The two famous death cries of Agamemnon, ὤμοι πέπληγμαι and ὤμοι μάλ' αὖθις (Aesch. Ag. 1343, 1345), which were repeated by his murderess in Sophocles (Electra 1415, 1416), and are imitated by the sycophant in Plutus 934, 935, are here blended together. Dionysus employs the plural πεπλήγμεθ' because, apart from merely metrical reasons, he is here, as in 1228 infra, identifying himself for the moment with the cause and the prologues of Euripides. There is no allusion, as some have fancied, to the fact that, if the preceding three lines are to be taken literally, it is Dionysus himself who has lost his ληκύθιον. The stage Dionysus, both here and in the Iacchus scene above, is far too deeply engrossed in his stage business to take heed of any allusion to himself in any other than his stage character.

1217. οὐκ ἔστιν ὅστις] Euripides, as if

ἡ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον,
ἡ δυσγενὴς ὢν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. Εὐριπίδη, ΕΥ. τί ἔστιν; ΔΙ. ὑφέσθαι μοι δοκεῖ· 1220
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.
ΕΥ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμί γε·
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.
ΔΙ. ἴθι δὴ λέγ' ἕτερον κἀπέχου τῆς ληκύθου.
ΕΥ. Σιδώνιόν ποτ' ἄστυ Κάδμος ἐκλιπὼν 1225
Ἀγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν. ΕΥ. τὸ τί;
ἐγὼ πρίωμαι τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔχω λέγειν 1230
ἵν' οὗτος οὐχ ἕξει προσάψαι λήκυθον.
Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολὼν
θοαῖσιν ἵπποις ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὁρᾷς, προσῆψεν αὖθις αὖ τὴν λήκυθον.
ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδος πάσῃ τέχνῃ· 1235

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realizing that his historical prologues were peculiarly obnoxious to the ληκύθιον test, chooses for his third example a prologue of an entirely different character. This is the commencement of his Stheneboea, the third line being ἡ δυσγενὴς ὢν πλουσίαν ἀροῖ πλάκα. It consists of a double apophthegm like the commencement of the Heracleidae, which itself, if adduced, would have fallen a victim to the same test.

1220. ὑφέσθαι μοι δοκεῖ] *I recommend you to lower your sails.* Kuster compares Soph. Electra 335, where Chrysothemis says, νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ.

1225. Σιδώνιόν ποτ'] The philosophic exordium having fared no better than its predecessors, Euripides now reverts to the more familiar type, and recites as his fourth example the commencement of the Phrixus, the second line in the original being Ἀγήνορος παῖς ἵκετ' ἐς Θήβης πέδον. The Scholiast calls the play the *second* Phrixus, as if either there were two plays of that name, as in the case of the Thesmophoriazusae and the Plutus of Aristophanes, or a revised edition (so to say) of the original drama, as in the case of the Clouds. Fritzsche, and those who adopt his theory that the younger Euripides tampered with the prologues of his father's plays in consequence of the

One is of noble birth, but lacking means.
Another, baseborn, AESCH. Lost his bottle of oil.

DIO. Euripides! EUR. Well? DIO. Lower your sails, my boy;
This bottle of oil is going to blow a gale.

EUR. O, by Demeter, I don't care one bit;
Now from his hands I'll strike that bottle of oil.

DIO. Go on then, go: but ware the bottle of oil.

EUR. *Once Cadmus, quitting the Sidonian town,*
Agenor's offspring AESCH. Lost his bottle of oil.

DIO. O pray, my man, buy off that bottle of oil,
Or else he'll smash our prologues all to bits.

EUR. I buy of *him?* DIO. If *my* advice you'll take.

EUR. No, no, I've many a prologue yet to say,
To which he can't tack on his bottle of oil.
Pelops, the son of Tantalus, while driving
His mares to Pisa AESCH. Lost his bottle of oil.

DIO. There! he tacked on the bottle of oil again.
O for heaven's sake, pay him its price, dear boy;

---

criticism of Aristophanes, are obliged to alter the τοῦ δευτέρου Φρίξου of the Scholiast into τοῦ πρώτου Φρίξου. But Fritzsche's theory has little to recommend it: and there seems no doubt that the line before us was recognized as the final commencement of the Phrixus. In [Plutarch's] Lives of the Ten Orators we are told that Isocrates, when dying, recited three lines of Euripides,

Δαναὸς ὁ πεντήκοντα θυγατέρων πατήρ.
Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολών.
Σιδώνιον ποτ' ἄστυ Κάδμος ἐκλιπών.

all obviously introductory lines: and lines which could hardly have been uttered without some reminiscence of the present passage.

1229. ἐγὼ πρίωμαι τῷδ';] Except that πρίωμαι is substituted for σιωπῶ, this line is identical with 1134 supra. There Aeschylus, as here Euripides, is repudiating with indignation the pacific counsels of Dionysus.

1232. Πέλοψ] This is the commencement of the still extant Iphigenia in Tauris. The speaker is Iphigenia herself, and she ends the second line with Οἰνομάου γαμεῖ κόρην.

1235. ἀπόδος] Ἀντὶ τοῦ πώλησον.—Scholiast. "Atqui verbi activi ἀποδιδόναι ea non est vis ut *vendere* significet, hanc

λήψει γὰρ ὀβολοῦ πάνυ καλήν τε κἀγαθήν.
ΕΥ. μὰ τὸν Δί' οὔπω γ'· ἔτι γὰρ εἰσί μοι συχνοί.
Οἰνεύς ποτ' ἐκ γῆς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΕΥ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.
Οἰνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν,
θύων ἀπαρχὰς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. μεταξὺ θύων; καὶ τίς αὖθ' ὑφείλετο;
ΕΥ. ἔασον, ὦ τᾶν· πρὸς τοδὶ γὰρ εἰπάτω.
Ζεύς, ὡς λέλεκται τῆς ἀληθείας ὕπο,

vero notionem medii ἀποδίδοσθαι propriam esse confirmo; ac proinde rescribi oportere ἀπόδου πάσῃ τέχνῃ."—Dawes. And his alteration is accepted by several editors. But all this proceeds on the assumption that the appeal is addressed to *Aeschylus*, whereas it seems clear that it is addressed to Euripides. The expression, πάσῃ τέχνῃ "*by all means in your power*," "*if you possibly can*," shows that the proposal was of the utmost importance to the person addressed: whilst the words ἔτι καὶ νῦν imply that he has already missed an opportunity or displayed some reluctance to grasp it. Neither of these considerations applies to Aeschylus: both apply to Euripides. Aeschylus would not be anxious to part with his victorious weapon: to purchase it seems the only chance left to Euripides of saving his unfortunate prologues. Aeschylus has not been asked, and therefore has not refused, to sell; Euripides has been asked, and has refused, to buy. And Dr. Blaydes, who takes the same view, observes that the response comes not from Aeschylus, but from Euripides. I agree with him and Fritzsche that ἀπόδος is here used, as supra 270, in its ordinary signification, *Pay him the price*. The epithets καλήν τε κἀγαθήν are applied to the Aeschylean weapon because its owner is καλὸς κἀγαθός.

1238. Οἰνεύς ποτ' ἐκ γῆς] This line, the Scholiast tells us, comes from, but does not commence, the prologue of the Meleager, the first line being Καλυδὼν μὲν ἥδε γαῖα, Πελοπίας χθονός. And the commencement collected from other authors (in Wagner's Fragm. Trag. Graec.) is as follows—

Καλυδὼν μὲν ἥδε γαῖα, Πελοπίας χθονὸς
ἐν ἀντιπόρθμοις πεδὶ ἔχουσ' εὐδαίμονα.
Οἰνεὺς δ' ἀνάσσει τῇσδε γῆς Αἰτωλίας
Παρθάονος παῖς, ὅς ποτ' Ἀλθαίαν γαμεῖ
Λήδας ὄμαιμον, Θεστίου δὲ παρθένον.

It may be that the lines in the text once formed the commencement of the Meleager, though when altered, or by whom, or for what reason it is impossible

1240

You'll get it for an obol, spick and span.

EUR. Not yet, by Zeus; I've plenty of prologues left.
Oeneus once reaping AESCH. Lost his bottle of oil.

EUR. Pray let me finish one entire line first.
Oeneus once reaping an abundant harvest,
Offering the firstfruits AESCH. Lost his bottle of oil.

DIO. What in the act of offering? Fie! Who stole it?

EUR. O don't keep bothering! Let him try with this!
Zeus, as by Truth's own voice the tale is told,

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to say: but they are admittedly a part of its prologue; and perhaps Euripides was entitled to bring any part, and not merely the commencement, of a prologue to the test. The Scholiast completes the second line with the words *οὐκ ἔθυσεν Ἀρτέμιδι*, but a tragic senarius could not end with a tribrach, and many suggestions have been made to set the metre right. Porson proposed *οὐκ ἔθυσε παρθένῳ*, Paley *οὐκ ἔθυσε τῇ θεᾷ*, whilst Bergk, relying on a gloss of Hesychius *καθωσίωσε· κατέθυσε, Εὐριπίδης Μελεάγρῳ*, supposed that Artemis herself was the prologist, and would read *οὐ καθωσίωσ' ἐμοί*. The story of the king's neglect of Artemis, and of her revenge by sending the Calydonian boar, which was ultimately slain by Meleager, is told by Phoenix in the ninth Iliad.

1243. *ἔασον, ὦ τᾶν*] Euripides is getting into a state of high excitement and irritability, and cannot brook any jesting or interruption.

1244. *Ζεύς, ὡς λέλεκται*] This line occurred twice in the plays of Euripides: (1) It is here quoted, as the Scholiast remarks, as the commencement of the Melanippe Sapiens, where it was followed by the words *Ἕλλην' ἔτικτε*. Plutarch (Eroticus, xiii) makes one of his characters say *ἀκούεις δὲ δήπου τὸν Εὐριπίδην, ὡς ἐθορυβήθη ποιησάμενος ἀρχὴν τῆς Μελανίππης ἐκείνης*

Ζεὺς ἔστιν ὁ Ζεὺς οὐ γὰρ οἶδα πλὴν λόγῳ,
μεταλαβὼν δὲ χορὸν ἄλλον . . . ἤλλαξε τὸν στίχον ὡς νῦν γέγραπται
Ζεὺς ὡς λέλεκται τῆς ἀληθείας ὕπο.

See Wagner, Melanippe, Fragm. i. Here therefore, as in the case of the Phrixus, supra 1225, we have Aristophanes citing the revised play. (2) It was also found in the Peirithous, where Heracles, explaining to Aeacus his parentage and his country, says,

ἐμῇ γὰρ ἦλθε μητρὶ κεδνῇ πρὸς λέχος
Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὕπο.

—Wagner, Peirithous, Fragm. v. The words *τῆς ἀληθείας ὕπο* seem merely to mean *in very truth*. Cf. Eur. Andromache 821

ΔΙ. ἀπολεῖ σ'· ἐρεῖ γὰρ, ληκύθιον ἀπώλεσεν. 1245
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου
ὥσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφυ.
ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.
ΕΥ. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἀποδείξω κακὸν
μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀεί. 1250

ΧΟ. τί ποτε πρᾶγμα γενήσεται;
φροντίζειν γὰρ ἔγωγ' ἔχω,
τίν' ἄρα μέμψιν ἐποίσει
ἀνδρὶ τῷ πολὺ πλεῖστα δὴ
καὶ κάλλιστα μέλη ποιή- 1255
σαντι τῶν ἔτι νυνί.
θαυμάζω γὰρ ἔγωγ' ὅπη
μέμψεταί ποτε τοῦτον
τὸν βακχεῖον ἄνακτα,
καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260

ΕΥ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.
εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

Εὔκλεια δ' οἷς μέν ἐστ' ἀληθείας ὕπο
εὐδαιμονίζω.

1247. σῦκα] *Styes in the eye.* The Scholiasts say σῦκα λέγει τὰ συκώματα, ἢ ἕλκος γινόμενον ἐπὶ τοῖς ὀφθαλμοῖς, σῦκον καλούμενον. σῦκον· εἶδος παθήματος ἀεὶ ἐν τοῖς ὀφθαλμοῖς, καὶ οὐκ ἐν ἄλλῳ τινὶ μέρει τοῦ σώματος φυόμενον.

1248. μέλη] The battle of the prologues is over, and is succeeded by the battle of the choral songs.

1250. ταῦτ' ἀεί] Just as he has been attempting to convict his rival's prologues of *tautology*, so he is now going to convict his rival's lays of *tautometry*. μέλος properly means *a song*, a combination of words, metre, and music; τὸ μέλος ἐκ τριῶν ἐστὶ συγκείμενον, λόγου τε καὶ ἁρμονίας καὶ ῥυθμοῦ. Plato, Rep. iii. 398 C. But when a μέλος is regarded in special relation to one of these three ingredients, it is frequently identified with that particular ingredient and contrasted with the others. And so, whilst Plato elsewhere contrasts μέλος with ῥυθμὸς (which, of course, includes metre: τὰ γὰρ μέτρα, ὅτι μόρια τῶν ῥυθμῶν ἐστι, φανερόν.—Aristotle, Poetics, 4), Hesychius, on the other hand, gives ῥυθμὸς as the equivalent of μέλος. And

DIO. No, he'll cut in with "Lost his bottle of oil!"
Those bottles of oil on all your prologues seem
To gather and grow, like styes upon the eye.
Turn to his melodies now for goodness' sake.

EUR. O I can easily show that he's a poor
Melody-maker; makes them all alike.

CHOR. What, O what will be done!
Strange to think that he dare
Blame the bard who has won,
More than all in our days,
Fame and praise for his lays,
Lays so many and fair.
Much I marvel to hear
What the charge he will bring
'Gainst our tragedy king;
Yea for himself do I fear.

EUR. Wonderful lays! O yes, you'll see directly.
I'll cut down all his metrical strains to one.

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here the *μέλος* is specially regarded from a metrical point of view. When Euripides says that Aeschylus is a poor *μελοποιός*, making all his *μέλη* alike, he means that they all partake of the same metre. When, infra 1262, he promises to cut down all the *μέλη* of Aeschylus to one, he means to one metre.

1251. *τί ποτε κ.τ.λ.*] Short as this little glyconic chorus is, it apparently consists of two versions of the same lyric, one version probably belonging to the original, and the other to the revised comedy. We may conjecture that the first six lines constitute one version, from *τί ποτε* to *νυνί*. And that the other consisted of the first line *τί ποτε πρᾶγμα γενήσεται*, and the last four, from *θαυμάζω* to *αὐτοῦ*: though probably something would be changed in combining the two.

1262. *εἰς ἕν*] Aeschylus, the most Homeric of poets, would naturally have the swing of the Homeric hexameter for ever vibrating in his mind; and Euripides is about to show that his various metres, however they commence, are constantly gliding into that heroic metre. For this purpose he takes a model line of twelve syllables ⏑ | – ⏑⏑ | – ⏑⏑ | – ⏑⏑ | – – || (an ordinary hexameter with the first foot and all but the

ΔΙ. *καὶ μὴν λογιοῦμαι ταῦτα τῶν ψήφων λαβών.*

(*Διαύλιον. Προσαυλεῖ τις.*)

ΕΥ. *Φθιῶτ' Ἀχιλεῦ, τί ποτ' ἀνδροδαΐκτον ἀκούων,*
ἰὴ, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν; 1265
Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.
ἰὴ, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. *δύο σοὶ κόπω, Αἰσχύλε, τούτω.*

ΕΥ. *κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου παῖ.* 1270
ἰὴ, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. *τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.*

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last syllable of the second foot cut off), and applies it as a standard measure to various verses cited from the plays of Aeschylus. This standard measure may be illustrated from the first verse of the Odyssey, *ἄνδρα μοι ἔννε||πε, Μοῦσα, πολύτροπον, ὃς μάλα πολλά.* Euripides gives it in the form *ἰὴ, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν*; Dionysus proposes to take some counters, and reckon the number of lines cut down to this measure. Two of them, the second and the fifth, are pure heroics; the three others commence differently: but however they commence, they are sure to slip into just so much of the heroic metre as corresponds to the twelve syllables *ἰὴ, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν*; The portion of each line corresponding to the standard, and the standard itself, are in the translation distinguished by italics.

Between 1263 and 1264. *Διαύλιον. Προσαυλεῖ τις*] *Τοῦτο παρεπιγραφή, ὥσπερ καὶ ἄλλα πολλάκις. φασὶ δὲ διαύλιον λέγεσθαι, ὅταν ἡσυχίας πάντων γενομένης, ἔνδον ὁ αὐλητὴς ᾄσῃ.*—Scholiast. This stage direction is not one sentence, as Brunck translates it, *Tibicen diaulium accinit.* *Διαύλιον* means that there is an interval during which nothing is heard but the *αὐλός*: *προσαυλεῖ*, that the musician continues to accompany the recitative of Euripides. The accompaniment doubtless went on to the end of 1277.

1264. *Φθιῶτ' Ἀχιλεῦ*] The first line to be experimented upon is taken, the Scholiast tells us, from the Myrmidons of Aeschylus; cf. supra 992. Its last twelve syllables, *-ιλεῦ τί ποτ' ἀνδροδαΐκτον ἀκούων*, will be found in exact accord with the standard *ἰὴ, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν*; or, to give the other example mentioned above, *-πε Μοῦσα πολύτροπον ὃς μάλα πολλά.* The form *Ἀχιλεῦ* is read in all the older editions, but *Ἀχιλλεῦ* is generally found in the MSS.; and recent editors have accordingly introduced it into the text, not observing that by so doing they are rendering the line unsuitable for the purpose for which it is quoted. For the standard commences with a short syllable, as if the second foot of the hexameter (like *ἔννεπε* in the first line

DIO. And I, I'll take some pebbles, and keep count.

(A slight pause, during which the music of a flute is heard. The music continues to the end of line 1277 as an accompaniment to the recitative.)

EUR. Lord of Phthia, Achilles, *why hearing the voice of the hero-dividing*
Hah! smiting! approachest thou not to the rescue?
We, by the lake who *abide, are adoring our ancestor Hermes.*
Hah! smiting! approachest thou not to the rescue?

DIO. O Aeschylus, twice art thou smitten!

EUR. Hearken to me, great king; yea, hearken *Atreides, thou noblest of all the Achaeans.*
Hah! smiting! approachest thou not to the rescue?

DIO. Thrice, Aeschylus, thrice art thou smitten!

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of the Odyssey) were a dactyl; and every line with which the standard is repeated must also commence with a short syllable. See the note on 1282 infra. It is quite possible that in the Myrmidons the form was Ἀχιλλεῦ, but here it is necessarily Ἀχιλεῦ.

1265. *lὴ, κόπον*] The standard, though applied to test each line in succession, forms a grammatical sequence to the first line only, which apparently it followed in the play of the Myrmidons. And just as Aeschylus there spoke of *κόπον ἀνδροδαΐκτον, a man-splitting blow*, so in Choeph. 845 (to which Mitchell refers) he spoke of *κοπάνων ἀνδροδαΐκτων, man-splitting choppers.*

1266. Ἑρμᾶν] Τοῦτο ἐκ τῶν Αἰσχύλου Ψυχαγωγῶν. τὸ δὲ Ἑρμῆν μὲν τίομεν λέγουσιν οἱ Ἀρκάδες διὰ ταῦτα· ἐν τῇ Κυλλήνῃ, ἥ ἐστιν ὄρος Ἀρκαδίας, ἐτιμᾶτο ὁ Ἑρμῆς. διὰ γοῦν τὴν ἐξ ἀμνημονεύτων χρόνων τιμὴν ὡς πρόγονος τούτοις ἐδόκει. λίμναν δὲ λέγει τὴν Στυμφαλίδα, ἐν Ἀρκαδίᾳ γὰρ καὶ αὕτη. —Scholiast. Cyllene was, of course, the reputed birthplace of Hermes, who was the special patron and god of Arcady, and to whom the Arcadians traced back their origin. In the eighth Aeneid Aeneas, addressing the Arcadian colony in Italy, says:—

> Vobis Mercurius pater est, quem candida Maia
> Cyllenae gelido conceptum vertice fudit.

1268. *δύο σοὶ κόπω*] As each successive line is brought within the *lὴ κόπον* metre, Dionysus reckons it a *κόπος* or blow for Aeschylus: and he has the impertinence to express his opinion, both here and 1272 infra, in words which, so far as they go, are themselves in the incriminated metre.

1270. *κύδιστ' Ἀχαιῶν*] Ἀρίσταρχος καὶ Ἀπολλώνιος, ἐπισκέψασθε πόθεν εἰσί. Τιμαχίδας δὲ ἐκ Τηλέφου Αἰσχύλου· Ἀσκληπιάδης δὲ ἐξ Ἰφιγενείας.— Scholiast. The play from which the line was taken must have perished before these doubts arose.

ΕΥ. εὐφαμεῖτε· μελισσονόμοι δόμον Ἀρτέμιδος πέλας οἴγειν.
ἰὴ, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν.
κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν.
ἰὴ, κόπον, οὐ πελάθεις ἐπ' ἀρωγάν.
ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.
ἐγὼ μὲν οὖν εἰς τὸ βαλανεῖον βούλομαι·
ὑπὸ τῶν κόπων γὰρ τὼ νεφρὼ βουβωνιῶ.
ΕΥ. μὴ, πρίν γ' ἂν ἀκούσῃς χἀτέραν στάσιν μελῶν
ἐκ τῶν κιθαρῳδικῶν νόμων εἰργασμένην.
ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.
ΕΥ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλλάδος ἦβας.
τὸ φλαττοθραττοφλαττόθρατ.

1273. εὐφαμεῖτε] Ἐξ Ἱερειῶν Αἰσχύλου. —Scholiast. These "Priestesses" doubtless formed the Chorus of the play. And since we know, from the Scholiast on Pindar, Pyth. iv. 104, that the name μέλισσα was freely given to any priestess, we may well believe that the μελισσονόμοι, who appear to have been inferior ministers in the Temple of Artemis, were officers in attendance on these priestesses, and from that duty derived their name. As to the special connexion of the bee with the worship of the Ephesian Artemis, see Müller's Dorians, ii. 9. 8. Here the μέλισσαι seem to have been talking of matters which they did not desire their attendants to overhear, and are now warning each other of the approach of the latter.

1276. κύριός εἰμι] This is line 104 of the Agamemnon. *I am competent to tell of the mighty portent which appeared to the heroes on their way.* Κράτος must signify "the mighty sign from heaven" rather than "the confidence by that sign engendered." It is of the sign, and not of the confidence, that the speaker proceeds to tell. Κύριός εἰμι means, *it is in my power.* "Does a man insult you?" says St. Chrysostom: κύριος εἶ σὺ ποιῆσαι τὴν ὕβριν ταύτην ἐγκώμιον σόν. "*It is in your power* to make that insult a blessing."—Hom. Rom. xiii. 556 A.

1278. ὦ Ζεῦ βασιλεῦ] This is a repetition of the first line of the Clouds, except that for νυκτῶν there, we have κόπων here. On βούλομαι in the next line, the Scholiast remarks λείπει τὸ ἀπελθεῖν.

1281. ἑτέραν στάσιν μελῶν] *Another batch of melodies.* The Scholiast, absurdly enough, would connect the expression with στάσιμα μέλη, and all the commentators have fallen, unresistingly, into the very obvious pit which he has digged before them. Στάσις merely means *a group*, a by no means unfrequent signification of the word.

1282. κιθαρῳδικῶν] *Measures adapted*

EUR. Hush! the bee-wardens are here: they *will quickly the Temple of Artemis open.*
Hah! smiting! approachest thou not to the rescue?
I will expound (for *I know it*) *the omen the chieftains encountered.*
Hah! smiting! approachest thou not to the rescue?

DIO. O Zeus and King, the terrible lot of smitings!
I'll to the bath: I'm very sure my kidneys
Are quite inflamed and swoln with all these smitings.

EUR. Wait till you've heard another batch of lays
Culled from his lyre-accompanied melodies.

DIO. Go on then, go: but no more smitings, please.

EUR. How the twin-throned powers of *Achaea, the lords of the mighty Hellenes.*
O phlattothrattophlattothrat!

---

for the accompaniment of the lyre. Not that, *in Aeschylus*, there was any difference in this respect between the first and second batches. Indeed, two lines in the second batch, 1285 and 1289, are taken not only from the same chorus, but even from the very same strophe as one line, 1276, in the first batch; see the following note. But here, in this Aristophanic contest, Euripides, who had recited the first batch to the accompaniment of the *αὐλός* (see the stage direction above), is about to recite the second batch to the accompaniment of the *κιθάρα*, the thrumming on which will be represented by the imitative word *φλαττόθρατ*. And as he is dealing with the employment of Homeric metres in the lyrics of tragedy, there is doubtless an allusion to those *κιθαρῳδικοῖς νόμοις* in which Terpander had long before set Homer to music. See Plutarch de Musica, iii. In this second batch, as the lines are, by the express direction of Dionysus, no longer to be referred to the *λὴ κόπον* standard, the first of the twelve syllables may be either long or short; in other words, the section may come from a hexameter which has a spondee for the second foot, as well as from one which has a dactyl there. See the note on 1264 supra.

1285. *ὅπως Ἀχαιῶν*] This is from Agamemnon 108, 109: and 1289 infra is from Agamemnon 111, 112. In the tragic chorus the lines run:—

κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν
ἐκτελέων . . .
ὅπως Ἀχαιῶν
δίθρονον κράτος Ἑλλάδος ἥβας
ξύμφρονα ταγάν,
πέμπει ξὺν δορὶ καὶ χερὶ πράκτορι
θούριος ὄρνις Τευκρίδ' ἐπ' αἶαν.

Σφίγγα δυσαμερίαν πρύτανιν κύνα πέμπει.
τὸ φλαττοθραττοφλαττόθρατ.
σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις.
τὸ φλαττοθραττοφλαττόθρατ.
κυρεῖν παρασχὼν ἱταμαῖς κυσὶν ἀεροφοίτοις.
τὸ φλαττοθραττοφλαττόθρατ.
τὸ συγκλινές τ' ἐπ' Αἴαντι.
τὸ φλαττοθραττοφλαττόθρατ.
ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἢ
πόθεν συνέλεξας ἱμονιοστρόφου μέλη;
ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ
ἤνεγκον αὖθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ
λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων·
οὗτος δ' ἀπὸ πάντων μελοφορεῖ πορνῳδικῶν,

1287. Σφίγγα] This line is taken from the Sphinx of Aeschylus, the satyric drama in the tetralogy of which the Septem contra Thebas formed a part. The four plays were the Laius, the Oedipus, the Septem, and the Sphinx. See the argument to the Septem, published by Franz in 1848, and quoted by Wagner in his introduction to the Fragments of the Laius.

1291. κυρεῖν] Ἐπιτυχεῖν. — Scholiast. *Giving him as a booty* (κύρμα) *to the vehement air-ranging hounds*, that is, to the vultures. We are not told from what tragedy this line is taken, for the gloss καὶ τοῦτο ἐξ Ἀγαμέμνονος no doubt belongs to the preceding quotation. Dindorf and Fritzsche refer it to the Sphinx, I know not why. More probably it is borrowed from the Myrmidons or the Phrygians, and alludes to the fate denounced against Patroclus or Hector, οἰωνοῖσιν ἕλωρ καὶ κύρμα γενέσθαι.

1294. τὸ συγκλινὲς κ.τ.λ.] Τιμαχίδας φησὶ τοῦτο ἐν ἐνίοις μὴ γράφεσθαι. . . Ἀπολλώνιος δέ φησιν ἐκ Θρησσῶν αὐτὸ εἶναι. —Scholiast. The "Thracian Women" is supposed to have been the second piece of a trilogy by Aeschylus on the death of Aias. The line was probably inserted here by some ancient scholar, who was struck by the quaintness of expression, and did not understand the point of the Euripidean criticism. If genuine, it must be a final burst of triumph on the part of Euripides, intended to produce a comic effect by its very irrelevance to the speaker's argument.

1296. ἐκ Μαραθῶνος] Διὰ τὸ ἔχειν τὸ φλατ ἐν ἀρχῇ, παρόμοιον τῷ φλέφ (supra 244). ὡς ἐν Μαραθῶνι οὖν τοῦ φλέω πολλοῦ ὄντος· ἑλώδης γὰρ ὁ τόπος.— Scholiast. It is, however, plain from

Sendeth *the Sphinx, the unchancy, the chieftainness bloodhound.*
O phlattothrattophlattothrat!
Launcheth fierce with brand *and hand the avengers the terrible eagle.*
O phlattothrattophlattothrat!
So for the swift-*winged hounds of the air he provided a booty.*
O phlattothrattophlattothrat!
The throng down-bearing on Aias.
O phlattothrattophlattothrat!

DIO. Whence comes that phlattothrat? From Marathon, or
Where picked you up these cable-twister's strains?

AESCH. From noblest source for noblest ends I brought them,
Unwilling in the Muses' holy field
The self-same flowers as Phrynichus to cull.
But *he* from all things rotten draws his lays,

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what follows that by τὸ φλαττόθρατ in this line we are to undertand not merely the thrumming on the lyre, but the whole body of Aeschylean verse which Euripides has been reciting to the music of the lyre. These verses he calls ἱμονιοστρόφου μέλη, meaning, I take it, not verses which the rope-twister *sings*, but verses as lengthy as the ropes which he *makes*. They are so spun out, they must surely be the work of a ropemaker. Where then did Aeschylus find these rope-twister's lines? Did he bring them from Marathon, or whence, ἐκ Μαραθῶνος ἢ πόθεν? If the Scholiast's statement as to the φλέως is correct, we may conclude that the φλέως of Marathon was employed, like hemp, in the manufacture of ropes. But however this may be, the words ἐκ Μαραθῶνος are undoubtedly intended as a direct compliment to the old Μαραθωνομάχης, who took more pride, as his self-composed epitaph shows, in his prowess on that memorable day, than in all his triumphs as the greatest of Athenian poets.

1298. ἐς τὸ καλὸν ἐκ τοῦ καλοῦ] *From nobleness to nobleness*, just as we say, in religious phraseology, *from strength to strength*, or, *from grace to grace*. He means, of course, from the epic of Homer to the Athenian drama. Of Phrynichus, with his mellifluous songs, and dances numberless as the waves of ocean, we have already heard in the Wasps, the Birds, and supra 910. Aeschylus was not long content to follow in the steps of his illustrious predecessor; he soon struck out a new line for himself, infusing into Athenian tragedy the sublime and heroical spirit of the Homeric epos.

1301. μελοφορεῖ πορνῳδικῶν] I have substituted these words for the MS. μὲν

σκολίων Μελήτου, Καρικῶν αὐλημάτων,
θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ
λύρας ἐπὶ τοῦτον; ποῦ 'στιν ἡ τοῖς ὀστράκοις
αὕτη κροτοῦσα; δεῦρο Μοῦσ' Εὐριπίδου,
πρὸς ἥνπερ ἐπιτήδεια τάδ' ἔστ' ᾄδειν μέλη.
ΔΙ. αὐτή ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οὔ.
ΑΙΣ. ἀλκυόνες, αἳ παρ' ἀενάοις θαλάσ-

φέρει πορνιδιών, in which, though but three words, there are almost "a score of faults." The μὲν is entirely out of place; φέρει requires some object, such as μέλη, to be expressed; the second syllable of πορνιδίων is short: nor is the word itself suitable, since Aeschylus is describing not the persons from whom, but the garbage from which, the lyrics of Euripides were derived. Porson proposed πορνιδίων μέλη φέρει, which some have accepted, but which is a rather violent change, and leaves the last objection untouched. μελοφορεῖ, a verb formed like μελοποιεῖ, does not seem an impossible source for μὲν φέρει, whilst πορνφδικὰ μέλη, songs of the harlotry kind (like παρφδικὰ μέλη, songs of a burlesque character), gives the sense which the passage requires. The lyric inspiration of Aeschylus was derived from the Homeric poems: but whence comes the lyric inspiration of Euripides? It is drawn, his opponent tells us, from every sort of harlotry-melody, the catches of Meletus, &c. The σκόλια of Meletus, the tragic poet who shortly afterwards acquired an unenviable notoriety as one of the accusers of Socrates (Ath. xii. 75; Plato, Apol. chap. 10), are not elsewhere mentioned: but as his erotic poems were (according to Dobree's certain emendation of a fragment of the Antilais of Epicrates.—Meineke, Com. Fragm. iii. 367) classed with those of Sappho and the like, we may readily believe that they were not unfairly described as πορνφδικὰ μέλη. Nor was such an appellation less suited to the Καρικὰ αὐλήματα, if we may judge by their connexion with a μέλος Ἰωνικὸν in a fragment of Plato Comicus preserved by Athenaeus at the commencement of Book xv. There a speaker is describing a banquet, much as Bdelycleon describes it in the Wasps. "The tables are carried out," he says, "the guests are wearing their chaplets

σπονδὴ μὲν ἤδη γέγονε, καὶ πίνοντές εἰσι πόρρω,
καὶ σκόλιον ᾄσται, κότταβος δ' ἐξοίχεται θύραζε·
αὐλοὺς δ' ἔχουσά τις κορίσκη Καρικὸν μέλος τι
μελίζεται τοῖς συμπόταις· κἄλλην τρίγωνον εἶδον
ἔχουσαν, εἶτ' ᾠδεν πρὸς αὐτὸ μέλος Ἰωνικόν τι."

The Scholiast, indeed, and some commentators take the Καρικὰ αὐλήματα to

From Carian flutings, catches of Meletus,
Dance-music, dirges. You shall hear directly.
Bring me the lyre. Yet wherefore need a lyre
For songs like these? Where's she that bangs and jangles
Her castanets? Euripides's Muse,
Present yourself: fit goddess for fit verse.

DIO. The Muse herself can't be a wanton? No!

AESCH. Halcyons, who by the ever-rippling

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be the doleful strains, mentioned by many ancient authors, which the Carians were accustomed, as hired mourners, to play on the *αὐλὸς* at funerals: but this seems less likely in itself, and strains such as these would fall under the following word *θρήνων*. *χορειῶν* is dance music.

1305. *τοῖς ὀστράκοις*] Mitchell refers to Ath. xiv. 39, *Δίδυμός φησιν, εἰωθέναι τινὰς, ἀντὶ τῆς λύρας κογχύλια καὶ ὄστρακα συγκρούοντας, εὔρυθμον ἦχόν τινα ἀποτελεῖν τοῖς ὀρχουμένοις, καθάπερ καὶ Ἀριστοφάνη ἐν Βατράχοις φάναι*, and observes "Here a noise is heard behind the scenes as of a person rattling shells together."

1306. *δεῦρο*] An actor enters, personating a flaunting harlot, and clashing oyster-shells together. Aeschylus hails him as the Muse of Euripides.

1308. *ἐλεσβίαζεν*] The word *λεσβιάζειν* means to practise the filthiest tricks of harlotry: and Dionysus, seeing a miserable wanton introduced as Euripides' Muse, exclaims, "You don't mean to say that the Muse herself (*αὐτὴ*, not as usually read, *αὕτη*) has played the harlot! No, that I cannot believe." The lyrics of Aeschylus have been criticized as perpetually falling into one cadence, the long roll of the Homeric hexameter. The lyrics of Euripides are now to be criticized as corrupting the noble simplicity of the ancient metres, by the introduction of affected novelties and dainty little devices, like the tricks of a harlot, *ἀνὰ τὸ δωδεκαμήχανον Κυρήνης*, as Aeschylus says below. To prove his case he brings forward seven passages, one of which is accurately cited from an extant play, and the others are doubtless taken with no less accuracy from plays long since perished. We know so little about the lyrical niceties of Athenian tragedy that it is impossible to lay one's finger with anything like certainty on the particular innovations to which objection is taken, but a brief discussion of the subject will be found in the Introduction. It is of course impossible in the translation to show the supposed innovations, or even the metres which they are supposed to have corrupted.

1309-12. *ἁλκυόνες ... δροσιζόμεναι*] This first passage, the Scholiast informs us, is taken from the Iphigenia in Aulis. It is not found in the extant play, which indeed was not exhibited at the date of the Frogs, though it may have

σης κύμασι στωμύλλετε,
τέγγουσαι νοτίοις πτερῶν
ῥανίσι χρόα δροσιζόμεναι.

αἳ θ' ὑπωρόφιοι κατὰ γωνίας
εἰειειειειειλίσσετε δακτύλοις φάλαγγες
ἱστότονα πηνίσματα.

κερκίδος ἀοιδοῦ μελέτας.

ἵν' ὁ φίλαυλος ἔπαλλε δελ-
φὶς πρῴραις κυανεμβόλοις.

μαντεῖα καὶ σταδίους.

οἰνάνθας γάνος ἀμπέλου,
βότρυος ἕλικα πανσίπονον.

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been published before. But all agree that the play has not come down to us as it left its author's hands. Boeckh indeed (Graec. Trag. Princ.) contended that there were two plays of this name: one, now lost, by the great tragedian; and the extant play, the work of Euripides the younger. But Bp. Monk, in the dissertation appended to his edition of the play, convincingly proves that ours is the original play, but that much has perished and much has been interpolated. Bergler observes that the halcyon is mentioned in the Iph. in Tauris (1089), but there is no similarity between that passage and the lines here quoted. Here there seem to be two metrical blots, as Aristophanes regards them. The first line is paeonic, and after the two paeons, – ∪ ∪ ∪ | – ∪ ∪ ∪, instead of the expected cretic, – ∪ –, Euripides surprises his hearers with an iambic dipody (*-νάοις θαλάσσ-*). The fourth line is a choriambic dimeter, where, in place of the iambic dipody with which it usually begins, Euripides substitutes two tribrachs, *ῥανίσι χρόα δροσ-*. Indeed the resolution of one long syllable into two short ones is one of the special devices with which he is supposed to have tickled the ears of his audience.

1313-5. *αἳ θ' . . . πηνίσματα*] Whence the address to the spiders, which forms the second test-passage, is taken we do not know. Probably from some such play as the Danae, where we may well imagine the imprisoned princess, like Robert the Bruce in Scottish history, watching these patient and tireless workers. Here the "blot" is in the third line, which, except that there is but one paeon instead of two, is identical with the first line of the first passage.

Waves of the sea are babbling,
Dewing your plumes with the drops that fall
From wings in the salt spray dabbling.

Spiders, ever with twir-r-r-r-r-rling fingers
Weaving the warp and the woof,
Little, brittle, network, fretwork,
Under the coigns of the roof.

The minstrel shuttle's care.

Where in the front of the dark-prowed ships
Yarely the flute-loving dolphin skips.

Races here and oracles there.

And the joy of the young vines smiling,
And the tendril of grapes, care-beguiling.

1316. *κερκίδος ... μελέτας*] The third passage, we are told, is borrowed from the Meleager, a play quoted supra 1238 and infra 1402. The blot here is similar to that in the fourth line of the first passage: the first iamb of a choriambic dimeter being changed into a dactyl, *κερκίδος*.

1317, 1318. *ἵν' ὁ ... κυανεμβόλοις*] This fourth passage is the only quotation from an existing play, the Electra of Euripides. It is of course cited quite correctly as far as it goes (otherwise the criticism would be pointless), but the full passage in the original is:—

ἵν' ὁ φίλαυλος ἔπαλλε δελ-
φὶς πρῴραις κυανεμβόλοισ-
ιν εἰλισσόμενος.—Electra 435–7.

Here the blot is obvious. These are glyconic lines, which should properly consist of a disyllabic base, a choriamb, and an iamb. The second line is a flawless glyconic. In the first line the base consists of three syllables.

1319. *μαντεῖα καὶ σταδίους*] We are not told whence this fifth passage is taken. This again is a choriambic dimeter, but *μαντεῖα* stands for an iambic dipody, which has lost its last syllable. The absence of the syllable constitutes the blot in this passage.

1320. *οἰνάνθας ... παυσίπονον*] *Παρὰ τὸ ἐξ Ὑψιπύλης Εὐριπίδου, "οἰνάνθα τρέφει τὸν ἱερὸν βότρυν." ἡ πρώτη δὲ ἔκφυσις τῆς ἀμπέλου οἰνάνθη λέγεται.*—Scholiast. It is clear that the Scholiast has no idea whence this sixth passage is quoted. He is merely referring to a totally

περίβαλλ', ὦ τέκνον, ὠλένας.
ὁρᾷς τὸν πόδα τόνδ'; ΔΙ. ὁρῶ.
ΑΙΣ. τί δαί; τοῦτον ὁρᾷς; ΔΙ. ὁρῶ.
ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν
τολμᾷς τἀμὰ μέλη ψέγειν,
ἀνὰ τὸ δωδεκαμήχανον
Κυρήνης μελοποιῶν;
τὰ μὲν μέλη σου ταῦτα· βούλομαι δ' ἔτι
τὸν τῶν μονῳδιῶν διεξελθεῖν τρόπον.
ὦ Νυκτὸς κελαινοφαὴς
ὄρφνα, τίνα μοι
δύστανον ὄνειρον
πέμπεις ἐξ ἀφανοῦς,
Ἀΐδα πρόπολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νυκτὸς παῖδα,
φρικώδη δεινὰν ὄψιν,

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dissimilar passage in which the word *οἰνάνθη* occurs. The second line contains exactly the same blot as the fourth line of the first passage, the iambic dipody being changed into two tribrachs.

1322. *περίβαλλ'... ὠλένας*] Ἐξ Ὑψιπύλης.—Scholiast. The blot here consists in making an anapaest the base of a glyconic line.

1323. *ὁρᾷς τὸν πόδα τόνδ';*] *Do you see this foot?* asks Aeschylus, referring to the anapaestic base of the preceding glyconic line. In the energy of his scorn and indignation he advances his own foot; and Dionysus, speaking of the human, and not of the metrical, foot, replies, *Yes, I see it well enough. Well then*, says Aeschylus, advancing his other foot, *do you see this too? Yes*, replies Dionysus, *I see that too.* In the first line Aeschylus is quite serious, and only Dionysus is jesting. In the second line, they are both playing the fool.

1327. *ἀνὰ τὸ δωδεκαμήχανον*] This is borrowed from the Hypsipyle of Euripides, though it is doubtful whether the phrase there was *ἀνὰ τὸ δωδεκαμήχανον ἄντρον*, referring to the cave of the *ξανθοδέρκης ὑπέροπλος δράκων* (Bacchylides, ix. 12, ed. Kenyon), which slew the infant charge of Hypsipyle, or *ἀνὰ τὸ δωδεκαμήχανον ἄστρον*, referring to the course of the sun through the twelve signs of the zodiac. The epithet is

O embrace me, my child, O embrace me.
(*To Dio.*) You see this foot? DIO. I do.
AESCH. And this? DIO. And that one too.
AESCH. (*To Eur.*) You, such stuff who compile,
Dare my songs to upbraid;
You, whose songs in the style
Of Cyrene's embraces are made.
So much for them: but still I'd like to show
The way in which your monodies are framed.
"O darkly-light mysterious Night,
What may this Vision mean,
Sent from the world unseen
With baleful omens rife;
A thing of lifeless life,
A child of sable night,
A ghastly curdling sight,

---

transferred by Aristophanes to the tricks of harlotry practised by Cyrene, the courtesan of whom we have already heard in Thesm. 98; and by Plato Comicus to the feats of dancing practised by the dwarfish son of Carcinus. See the note on Wasps 1501.

1331. *ὦ Νυκτός*] Aeschylus now proceeds to improvise a monody, or lyrical monologue, in the style, and to a great extent in the very words, of Euripides. It is intended as a satire on the trivial incidents around which Euripides was accustomed to throw the grace and dignity of tragic diction. A poor spinning-girl has a bad dream, a vision of the night so threatening and so terrible, that it is plainly the forerunner of some tremendous catastrophe. She begins by appealing to Night about her dream, *O black-litten darkness of Night!* The epithet *κελαινοφαὴς* contains the same idea as Milton's "darkness visible," which was the sole illumination of hell. The spinning-girl's appeal may recall the monody in Hecuba 67–99, but it is going too far to say, as some even before the time of the Scholiast had said, that Aristophanes is specially imitating or referring to that or any other particular monody. *Ὄρφνα*, says Mitchell, is "a word not found in Aeschylus or Sophocles, but of frequent occurrence in Euripides." It is found more than a dozen times in his extant tragedies.

1333. *πρόπολον*] *Minister or messenger of Hades.* The description proceeds in a sort of *crescendo*.

μελανονεκυείμονα,
φόνια φόνια δερκόμενον,
μεγάλους ὄνυχας ἔχοντα.
ἀλλά μοι, ἀμφίπολοι, λύχνον ἅψατε
κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρμετε δ' ὕδωρ,
ὡς ἂν θεῖον ὄνειρον ἀποκλύσω.
ἰὼ πόντιε δαῖμον,
τοῦτ' ἐκεῖν'· ἰὼ ξύνοικοι,
τάδε τέρατα θεάσασθε.
τὸν ἀλεκτρυόνα μου συναρπάσασα
φρούδη Γλύκη.
Νύμφαι ὀρεσσίγονοι,
ὦ Μανία, ξύλλαβε.
ἐγὼ δ' ἃ τάλαινα προσέχουσ' ἔτυχον
ἐμαυτῆς ἔργοισι,
λίνου μεστὸν ἄτρακτον

1338. ἀλλά μοι, ἀμφίπολοι] Aroused from her sleep the dreamer gives herself the airs of a tragedy queen, a Clytaemnestra or a Hecabe, commanding her ladies in waiting, ἀμφίπολοι, to fill their pitchers with water from the running stream, and heat it well, that so she may purge away the evil dream. The custom of washing away the ill-omened dream with water from sea or river is of course well known, and many instances are collected by the commentators. In Silius Italicus, viii. 125 (to which Kuster refers) Anna seems to have bathed her whole person in the running water, "vivo purgor in amni." In Aesch. Persae 203 (to which Bergler refers) Atossa seems to have washed her hands only in the bright-welling fountain: whilst in Apollonius Rhodius, iv. 671 (to which Brunck refers, Circe washed her hair and her raiment in the sea. "Heating" the water is quite alien to the nature of these ceremonial ablutions: but θέρμετέ θ' ὕδωρ is a Homeric phrase, ἀμφὶ δέ οἱ πυρὶ χαλκὸν λήνατε, θέρμετε δ' ὕδωρ, and possibly is only employed here for the purpose of rounding off so important a commission with epic, or shall we say, Aeschylean stateliness; for the metre is the old ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν. The Scholiast says παρὰ τὰ ἐκ τῶν Εὐμενίδων, which is probably only an irrelevant reference to Aesch. Eum. 429 ἀφιερώμεθα ῥυτοῖς πόροις; though Dobree would change Εὐμενίδων into Τημενιδῶν (a play of Euripides), and Wagner into Εὐνειδῶν (a play of Cratinus).

In black funereal veils,
With murder, murder in its eyes,
And great enormous nails?
Light ye the lanterns, my maidens, and dipping your jugs in the stream,
Draw me the dew of the water, and heat it to boiling and steam;
So will I wash me away the ill effects of my dream.
God of the sea!
My dream's come true.
Ho, lodgers, ho,
This portent view.
Glyce has vanished, carrying off my cock,
My cock that crew!
O Mania, help! O Oreads of the rock
Pursue! pursue!
For I, poor girl, was working within,
Holding my distaff heavy and full,

1340. *θεῖον*] *Sent by the gods: supernatural.*

1341. *τοῦτ' ἐκεῖν'*] All at once she sees what the dream portended, and knows that the blow has fallen. Whilst she was toiling at her spinning wheel within, that vile girl Glyce has absconded with her cock. This, this is the momentous event foreshadowed by the *θεῖον ὄνειρον*. She bewails her loss with Euripidean reduplications (*δάκρυα, δάκρυα, ἔβαλον, ἔβαλον*), and with those long-drawn musical trills of which we have heard before, supra 1314. The *πόντιος δαίμων* is Poseidon, who is so described by Euripides in Rhesus 240. She calls to all the dwellers in the house (*ξυνοίκους* her *housemates*) to come and behold for themselves the portentous outcome of her dream.

1344. *Γλύκη*] *She has carried away my cock: she is off, is Glyce.* Glyce was apparently a neighbour (*γυνή τις ἐκ γειτόνων.* – Scholiast) who had come to the spinning-girl's house. The exceeding neatness of the sentence *φρούδη Γλύκη*, suggests a reminiscence of some lost passage of Euripides.

1345. *ὦ Μανία, ξύλλαβε*] *O Mania, lend a hand.* The Scholiast absurdly interprets *Μανία madness*: but of course it is the name of a woman, probably another spinning-girl.—Thesm. 728; Athenaeus, xiii, chap. 41. The association of a poor girl with the mountain-born Nymphs is quite in the spirit of the caricature.

εἰειειειειειλίσσουσα χεροῖν,
κλωστῆρα ποιοῦσ', ὅπως
κνεφαῖος εἰς ἀγορὰν
φέρουσ' ἀποδοίμαν·
ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα
κουφοτάταις πτερύγων ἀκμαῖς·
ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,
δάκρυα δάκρυά τ' ἀπ' ὀμμάτων
ἔβαλον ἔβαλον ἀ τλάμων.
ἀλλ', ὦ Κρῆτες, Ἴδας τέκνα,
τὰ τόξα λαβόντες ἐπαμύνατε,
τὰ κῶλά τ' ἀμπάλλετε, κυ-
κλούμενοι τὴν οἰκίαν.
ἅμα δὲ Δίκτυννα παῖς
Ἄρτεμις καλὰ
τὰς κυνίσκας ἔχουσ' ἐλθέτω
διὰ δόμων πανταχῆ.
σὺ δ', ὦ Διὸς, διπύρους ἀνέχουσα
λαμπάδας ὀξυτάτας χει-
ροῖν, Ἑκάτα, παράφηνον

1351. *ἀνέπτατ' ἐς αἰθέρα*] This "upward flight into aether" is hardly consistent with Glyce's theft; but the speaker disregards the inconsistency, for the sake of introducing a phrase which, as indeed Mitchell has already observed, is a special favourite of Euripides. "Shall I soar to the halls above, *αἰθέρ' ἀμπτάμενος*;" inquires Polymestor in Hec. 1100; "Whither shall I fly," asks the Phrygian in Orestes 1376, "*πολιὸν αἰθέρ' ἀμπτάμενος ἢ πόντον*;" "Honour no longer abides in Hellas," declare the Chorus in Medea 440, "*αἰθερία δ' ἀνέπτα.*" "I fear," says Iphigenia, in Tauris 843, "I fear that my brother will elude me, *πρὸς αἰθέρα ἀμπτάμενος.*" "O that I could soar up into the moist aether, *ἀν' ὑγρὸν ἀμπταίην αἰθέρα*," wails Creusa in Ion 796.

1352. *ἄχε' ἄχεα*] Reduplications of this kind are everywhere found in Euripides: and very frequently, as in the present passage, the word repeated is a tribrach; *ἄτεκνον, ἄτεκνον, ἔλαβεν, ἔλαβεν,* Ion 790.

1356. *ἀλλ', ὦ Κρῆτες*] The spinning-girl will not sit still with folded hands: she will arise, and follow on the marauder's track: she calls on her friends for assistance: but mere mortal aid is

Twir-r-r-r-r-rling my hand as the threads I spin,
Weaving an excellent bobbin of wool;
Thinking 'To-morrow I'll go to the fair,
In the dusk of the morn, and be selling it there.'
But he to the blue upflew, upflew,
On the lightliest tips of his wings outspread;
To me he bequeathed but woe, but woe,
And tears, sad tears, from my eyes o'erflow,
Which I, the bereaved, must shed, must shed.
O children of Ida, sons of Crete,
Grasping your bows to the rescue come;
Twinkle about on your restless feet,
Stand in a circle around her home.
O Artemis, thou maid divine,
Dictynna, huntress, fair to see,
O bring that keen-nosed pack of thine,
And hunt through all the house with me.
O Hecate, with flameful brands,
O Zeus's daughter, arm thine hands,
Those swiftliest hands, both right and left;
Thy rays on Glyce's cottage throw

---

inadequate to the grandeur of the occasion: she calls upon Artemis to join, with her hounds, in the pursuit: she calls upon Hecate to throw her search-light into the dwelling-place of the suspected thief. On this line the Scholiast says, *ἔστιν ἐκ Κρητῶν Εὐριπίδου· ἐπεὶ δὲ ἐν Κρήτῃ ἦν ἡ τοῦτο λέγουσα διὰ τοῦτο λέγει, Ἴδης τέκνα, τὰ τόξα λαβόντες ἐπαμύνατε.* The *Κρῆτες* was a tragedy which John Malelas (p. 106) described as 'written *περὶ τῆς Πασιφάης*. See Bentley (Epistle to Mill) on the passage. And it seems probable, as Wagner suggests, that these lines are taken from Pasiphae's monody. See the note on 849 supra. Some go so far as to consider the whole monody a parody of Pasiphae's: but its harmless and domestic character seems to negative that idea.

1359. *Δίκτυννα*] On this name, and its special applicability to Crete, see the note on Wasps 368.

1361. *ὦ Διός*] *O daughter of Zeus.* He gives her the benefit of the doubt, for many other legends were current respecting the parentage of Hecate.

1362. *Ἑκάτα*] Hecate, as connected

ἐς Γλύκης, ὅπως ἂν
εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἤδη τῶν μελῶν. ΑΙΣ. κἄμοιγ' ἅλις.
ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι, 1365
ὅπερ ἐξελέγξει τὴν ποίησιν νῷν μόνον·
τὸ γὰρ βάρος νῷν βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.

ΧΟ. ἐπίπονοί γ' οἱ δεξιοί. 1370
τόδε γὰρ ἕτερον αὖ τέρας
νεοχμὸν, ἀτοπίας πλέων,
ὃ τίς ἂν ἐπενόησεν ἄλλος;
μὰ τὸν, ἐγὼ μὲν οὐδ' ἂν εἴ τις
ἔλεγέ μοι τῶν ἐπιτυχόντων, 1375
ἐπιθόμην, ἀλλ' ᾠόμην ἂν
αὐτὸν αὑτὰ ληρεῖν.

ΔΙ. ἴθι νυν παρίστασθον παρὰ τὼ πλάστιγγ', ΑΙΣ. καὶ ΕΥ. ἰδού·

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with the moon, is always described as carrying lights in her hands. She comes to Demeter in the Homeric Hymn (52), *σέλας ἐν χείρεσσιν ἔχουσα*, and *Φωσφόρος* became her most familiar epithet. The words *διπύρους ἀνέχουσα λαμπάδας* are rightly rendered by Kuster *utraque manu tenens facem*. Both Artemis and Hecate were specially invoked by women: *νὴ τὴν Ἄρτεμιν, νὴ τὴν Ἑκάτην τὴν Φωσφόρον, νὴ τὴν Φωσφόρον*, are amongst their most ordinary oaths in Aristophanes.

1364. *παύσασθον . . . μελῶν*] So ends the battle of the choral melodies: and we come to the last stage of the poetic contest, the question which poet wrote the weightier verses.

1370. *ἐπίπονοι*] Whilst the Chorus are singing this little ode, a large balance is brought out and placed upon the stage. Something of the kind must have been done in the *Ψυχοστασία* of Aeschylus: and it is noticeable that it is Aeschylus who proposes it here. The ode itself is composed of trochaic dimeters, very similar to the strophe and antistrophe, infra 1482–1499, but without the catalectic line there interposed after the fourth line: and some editors have marked a lacuna between 1373 and 1374: but this ode has no

That I serenely there may go,
And search by moonlight for the theft."

DIO. Enough of both your odes. AESCH. Enough for me.
Now would I bring the fellow to the scales.
That, that alone, shall test our poetry now,
And prove whose words are weightiest, his or mine.

DIO. Then both come hither, since I needs must weigh
The art poetic like a pound of cheese.

CHOR. O the labour these wits go through!
O the wild, extravagant, new,
Wonderful things they are going to do!
Who but they would ever have thought of it?
Why, if a man had happened to meet me
Out in the street, and intelligence brought of it,
I should have thought he was trying to cheat me;
Thought that his story was false and deceiving.
That were a tale I could never believe in.

DIO. Each of you stand beside his scale. AESCH. EUR. } We're here.

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antistrophe, and there is no reason why it should exactly correspond with anything.

1374. *μὰ τόν*] The name of the deity is omitted, as in the passage of Plato (Gorgias, chap. 22) to which the Scholiast refers. He says *εἰώθεισαν τοῖς τοιούτοις ὅρκοις χρῆσθαι ἐπενφημιζόμενοι, ὥστε εἰπεῖν μὲν "μὰ τόν," ὄνομα δὲ μηκέτι προσθεῖναι. καὶ Πλάτωνα δὲ τῷ τοιούτῳ κεχρῆσθαι.* Spanheim refers to the passage in which Philo Judaeus, discoursing on the Third Commandment, commends those who employ this elliptical expression, *λέγοντες τοσοῦτον μόνον, νὴ τόν, ἢ μὰ τόν.* —ii. 271, ed. Mang. Such an ellipsis is very common with us, as in our phrase "Bless you" or the reverse: and our vulgar exclamation "My gracious!"

1378. *ἴθι νυν*] The weighing competition which ensues was of course a foregone conclusion in favour of Aeschylus, who has already been described as *πυργώσας ῥήματα σεμνὰ*, and than whom no poet ever composed more dignified and weighty verse; whilst Euripides has been boasting that he had relieved tragedy of its heavy weight, *τὸ βάρος ἀφεῖλον*, supra 941. The competition, however, is turned into a mere farce by the device of weighing the competing lines in scales.

ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἑκάτερος εἶπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῷν κοκκύσω.
ΑΙΣ. καὶ ΕΥ. ἐχόμεθα. ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμόν.
ΕΥ. εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.
ΑΙΣ. Σπερχειὲ ποταμὲ βουνόμοι τ' ἐπιστροφαί.
ΔΙ. κόκκυ, μεθεῖτε· καὶ πολύ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΥ. καὶ τί ποτ' ἐστὶ ταὔτιον;
ΔΙ. ὅτι εἰσέθηκε ποταμὸν, ἐριοπωλικῶς
ὑγρὸν ποιήσας τοῦπος ὥσπερ τἄρια,
σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.
ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.
ΔΙ. λάβεσθε τοίνυν αὖθις. ΑΙΣ. καὶ ΕΥ. ἦν ἰδού. ΔΙ. λέγε.
ΕΥ. οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος.
ΑΙΣ. μόνος θεῶν γὰρ θάνατος οὐ δώρων ἑρᾷ.

1379. λαβομένω] Cf. λάβεσθε τοίνυν αὖθις, infra 1390. Each was to hold his scale steady as he spoke his line into it, so as to prevent the scales rising or falling until Dionysus gave the signal. To speak a line into the scale is treated as tantamount to laying the line bodily upon it. The reply ἐχόμεθα means that each is holding his scale in the manner prescribed.

1382. εἴθ' ὤφελ' Ἀργοῦς] The first line brought forward in the competition is likewise the only one quoted from a still extant drama. It is the opening line of the Medea. Aeschylus responds with a line from his Philoctetes. For each of the three great tragedians wrote a tragedy of that name, though only the Philoctetes of Sophocles has survived.

1386. ἐριοπωλικῶς] Just as a tricky chapman, selling his wool by weight, might moisten the wool to make it weigh the heavier, so Aeschylus, says Dionysus, increased the weight of his verse, by infusing a whole river into it.

1390. ἦν ἰδού] A common collocation; cf. Peace 327. It is found even in the choliambics of the lately discovered "Mimes of Herondas," i. 4:—

(A) τίς σύ; δειμαίνεις
ἄσσον προσελθεῖν; (B) ἦν ἰδού, πάρειμ' ἄσσον.

1391. οὐκ ἔστι Πειθοῦς] This is quoted from the Antigone of Euripides, the play of which the commencement was criticized supra 1182. It is Wagner's Fragm. 11:—

οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος,
καὶ βωμὸς αὐτῆς ἐστ' ἐν ἀνθρώπων φύσει.

DIO. And grasp it firmly whilst ye speak your lines,
And don't let go until I cry "Cuckoo."

AESCH. } Ready! DIO. Now speak your lines into the scale.
EUR. }

EUR. *O that the Argo had not winged her way—*

AESCH. *River Spercheius, cattle-grazing haunts—*

DIO. Cuckoo! let go. O look, by far the lowest
His scale sinks down. EUR. Why, how came that about?

DIO. He threw a river in, like some wool-seller
Wetting his wool, to make it weigh the more.
But *you* threw in a light and wingèd word.

EUR. Come, let him match another verse with mine.

DIO. Each to his scale. AESCH. } We're ready. DIO. Speak your lines.
EUR. }

EUR. *Persuasion's only shrine is eloquent speech.*

AESCH. *Death loves not gifts, alone amongst the gods.*

The worship of Peitho seems to have been introduced into Athens by Theseus when he had made all the people of Attica Athenian citizens. In honour of that event, he erected, Pausanias tells us (i. 22. 3), a temple for the conjoint worship of Peitho and Aphrodite Pandemus; Peitho representing the persuasion whereby he had effected the change, and Aphrodite Pandemus (quite different from the Aphrodite who bore that appellation in later times) signifying that now "the heart of the people beat with one desire." That the worship of Peitho was still the subject of an annual celebration we know from Isocrates, who, in his speech on the *ἀντίδοσις*, 266, argues that they who rail at the art of rhetoric are speaking lightly of the gods, *τὴν μὲν γὰρ Πειθὼ μίαν τῶν θεῶν νομίζουσιν εἶναι, καὶ τὴν πόλιν ὁρῶσι καθ' ἕκαστον τὸν ἐνιαυτὸν θυσίαν αὐτῇ ποιουμένην, τοὺς δὲ τῆς δυνάμεως ἧς ἡ θεὸς ἔχει μετασχεῖν βουλομένους, ὡς κακοῦ πράγματος ἐπιθυμοῦντας διαφθείρεσθαι φασίν.*

1392. *μόνος θεῶν*] Aeschylus gives a line from his Niobe, frequently cited by the ancient grammarians. Stobaeus (Anth. 118. 1) preserves the passage in which it occurs:—

Μόνος θεῶν γὰρ Θάνατος οὐ δώρων ἑρᾷ,
οὔτ' ἄν τι θύων οὔτ' ἐπισπένδων ἄνοις.
οὐ βωμός ἐστιν, οὐδὲ παιωνίζεται,
μόνου δὲ Πειθὼ δαιμόνων ἀποστατεῖ.

In the second line, *ἄνοις* is Dobree's felicitous emendation of the MS. *ναοῖς*. The fourth line, attesting the superiority of Θάνατος to Πειθώ, seems, as has often

ΔΙ. μεθεῖτε μεθεῖτε· καὶ τὸ τοῦδέ γ' αὖ ῥέπει·
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.
ΕΥ. ἐγὼ δὲ πειθώ γ', ἔπος ἄριστ' εἰρημένον.
ΔΙ. πειθὼ δὲ κοὐφόν ἐστι καὶ νοῦν οὐκ ἔχον.
ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,
ὅ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.
ΕΥ. φέρε ποῦ τοιοῦτο δῆτά μοὐστί; ποῦ; ΔΙ. φράσω·
βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα.
λέγοιτ' ἂν, ὡς αὕτη 'στὶ λοιπὴ σφῷν στάσις.
ΕΥ. σιδηροβριθές τ' ἔλαβε δεξιᾷ ξύλον.
ΑΙΣ. ἐφ' ἅρματος γὰρ ἅρμα καὶ νεκρῷ νεκρός.
ΔΙ. ἐξηπάτηκεν αὖ σὲ καὶ νῦν. ΕΥ. τῷ τρόπῳ;
ΔΙ. δύ' ἅρματ' εἰσήνεγκε καὶ νεκρὼ δύο,

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been remarked, very opposite to the present competition. The passage itself, by whomsoever spoken, is intended to illustrate the hopeless case of Niobe, whom Death had bereft of her children. See the note on 912 supra. All other gods might be propitiated by gifts or won over by prayers. *δῶρα θεοὺς πείθει, δῶρ' αἰδοίους βασιλῆας* (Hesiod, as cited by Plato, Republic, iii. 390 E). Death alone receives no gifts and yields to no supplication.

1398. *καρτερόν τε καὶ μέγα*] *Burly and big.* *βαρυστάθμων* in the preceding line means *heavy in the balance.* Compare the use of *σταθμὸς* supra 1365, 1381, &c.

1400. *βέβληκ' Ἀχιλλεύς*] Euripides cannot at the moment call to mind any great and weighty line that he has ever written; and Dionysus maliciously advises him to resort to that notable scene in his Telephus, which had represented the Achaean heroes playing at dice, but which had been so unmercifully handled by the Athenian wits for its lack of tragic dignity, that the poet himself, though sufficiently enured (one would suppose) to raillery of that sort, felt the necessity of suppressing it in the revised edition of the play. The Scholiasts, unable to find the line in the Euripides of their own day, were in doubt whether it originally came from the Telephus, the Iphigenia in Aulis, or the Philoctetes, or whether it was not a mere concoction of Aristophanes himself. However, as was long ago pointed out by Kuster, the real facts of the case are preserved by Eustathius (on Iliad, xvi. 742, and Odyssey, i. 107). "It will not be out of place," says he (I give a condensed translation of the learned archbishop's narrative), "to mention here that the ancients used *three* dice, *τρισὶ κύβοις ἐχρῶντο*, and not, as is now the custom, only two. Hence the proverbial expression in relation to people who hazard everything, *ἢ τρὶς ἕξ, ἢ τρεῖς*

DIO. Let go, let go. Down goes his scale again.
He threw in Death, the heaviest ill of all.
EUR. And I Persuasion, the most lovely word.
DIO. A vain and empty sound, devoid of sense.
Think of some heavier-weighted line of yours,
To drag your scale down: something strong and big.
EUR. Where have I got one? Where? Let's see. DIO. I'll tell you.
"Achilles threw two singles and a four."
Come, speak your lines: this is your last set-to.
EUR. *In his right hand he grasped an iron-clamped mace.*
AESCH. *Chariot on chariot, corpse on corpse was hurled.*
DIO. There now! again he has done you. EUR. Done me? How?
DIO. He threw two chariots and two corpses in;

κύβους, a proverb drawn from the highest throw on the dice, which is *six*, and the lowest, which is the κύβος, or *ace*, τοῦ κύβου, ὅπερ ἐστὶ, μόναδος. For the word κύβος has two significations: first, the die itself, αὐτὸ τὸ ἀναρριπτούμενον, as in the line ἀεὶ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι, and secondly, the *ace*, as in the line βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα, that is to say 'two aces and a four,' ὃν στίχον Εὐριπίδης ἐν Τηλέφῳ θεὶς, ὅπου κυβεύοντας ἥρωας εἰσήγαγε καὶ μαθὼν ἐπ' αὐτῷ χλευασθῆναι ὡς εὐτελεῖ, καθὰ σκώπτει καὶ ὁ Κωμικὸς, αἰδεσθεὶς περιεῖλεν ὅλον τὸ ἐπεισόδιον." The Scholiast quotes an allusion of Eupolis to the same line, ἀποφθαρεὶς δὲ δύο κύβω καὶ τέτταρα. There seems to be nothing in the suggestion that under the name of Achilles, Dionysus is referring to Aeschylus as having made a good hit, or to Euripides as having made a bad one.

1401. στάσις] *Weighing*, a meaning more commonly found in compounds, such as Ψυχοστασία, than in this simple form. And perhaps, after all, στάσις may bear its more ordinary signification of "contest," "dispute"; since this is not merely their last weighing, it is also the last round altogether in the poetical competition.

1402. σιδηροβριθές] Euripides cites a line of his Meleager, doubtless from the narrative of a messenger, describing how the hero "grasped in his right hand an iron-shotted club." But the heaviest club is as nothing beside the "chariot rolled upon chariot, and corpse on corpse," which Aeschylus cites from his Glaucus Potniensis. The Scholiast on Eur. Phoen. 1194 adds another line, the couplet standing, according to Valcknaer's correction, as follows:—

ἐφ' ἅρματος γὰρ ἅρμα, καὶ νεκρῷ νεκρὸς,
ἵπποι δ' ἐφ' ἵπποις ἦσαν ἐμπεφυρμένοι.

οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.
ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν
αὐτὸς, τὰ παιδί', ἡ γυνὴ, Κηφισοφῶν,
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία·
ἐγὼ δὲ δύ' ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410
ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ.
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.
τὸν μὲν γὰρ ἡγοῦμαι σοφὸν, τῷ δ' ἥδομαι.
ΠΛ. οὐδὲν ἄρα πράξεις ὧνπερ ἦλθες οὕνεκα;
ΔΙ. ἐὰν δὲ κρίνω; ΠΛ. τὸν ἕτερον λαβὼν ἄπει, 1415
ὁπότερον ἂν κρίνῃς, ἵν' ἔλθῃς μὴ μάτην.
ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατῆλθον ἐπὶ ποιητήν. ΕΥ. τοῦ χάριν;
ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.

1406. *Αἰγύπτιοι*] Πολλαχοῦ ὡς ἀχθοφόρων τῶν Αἰγυπτίων μέμνηται.—Scholiast. Cf. Birds 1133, and the Scholiast there.

1407. *κατ' ἔπος*] The same expression as supra 1198. As before, Aeschylus wishes to deal with the subject in a wholesale manner. And he again (cf. supra 943) refers to the great library of Euripides. He may step into the scale and take all his books with him, and add to these his wife, his children, and his friend Cephisophon, and then Aeschylus will weigh down the lot with only two of his lines.

1411. *ἄνδρες φίλοι*] The aspirate, which was added by Seager, turns an address to the audience, *Good people all*, into a substantive proposition, *Both are my friends*.

1413. *σοφὸν ... ἥδομαι*] The exceeding cleverness of Euripides fascinates his intellect: the nobility of Aeschylus touches his heart.

1414. *οὐδὲν κ. τ. λ.*] Pluto (see the note on 830 supra) now opens his mouth for the first time, and speaks to some purpose too; for by means of his intervention the plot is jerked back into its original groove as abruptly as it was jerked out of it, supra 757. During the intervening space, the purpose for which Dionysus came down has been entirely ignored, and the poetical competition has proceeded on its own merits. Now, however, Pluto announces that the successful poet shall—not occupy the chair of tragic art at his table, but—reascend with Dionysus to the upper world. And Dionysus improves on this idea by giving the go-by to the poetic competition altogether, and determining to take the poet who will be the most useful adviser to the tottering Republic. The

Five-score Egyptians could not lift that weight.

ÆSCH. No more of "line for line"; let him—himself,
His children, wife, Cephisophon—get in,
With all his books collected in his arms,
Two lines of mine shall overweigh the lot.

DIO. Both are my friends; I can't decide between them:
I don't desire to be at odds with either:
One is so clever, one delights me so.

PLUTO. Then you'll effect nothing for which you came?

DIO. And how, if I decide? PLUTO. Then take the winner;
So will your journey not be made in vain.

DIO. Heaven bless your Highness! Listen, I came down
After a poet. EUR. To what end? DIO. That so
The city, saved, may keep her choral games.

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questions now proposed have nothing to do with the art of poetry: they are merely a short political catechism.

1417. *εὐδαιμονοίης*] A form of thanks properly addressed to a mortal, as in Eur. Phoen. 1086, and of course having a somewhat comic effect when applied to Pluto. *πύθεσθέ μου· ἀκούσατε.*—Scholiast.

1419. *τοὺς χοροὺς ἄγῃ*] Dr. Merry's explanation "*τοὺς χοροὺς*, scilicet at the plays about to be produced at the Great Dionysia, which would come on some two months later," seems to me altogether inadequate. It was not for so slight a purpose as this that a noble poet was to be called up from the underworld. Men's hearts were at this time failing them for fear, lest Athens, if she fell into the hands of her enemies, should share the fate of the many Hellenic communities which she herself had swept from the face of the earth: and then the great dithyrambic choruses of fifty men or fifty boys, with which the ten tribes year by year contended: then the splendid dramatic choruses which, at the city Dionysia, drew all the friendly Hellenic world to her theatre: and all other choral worship of the gods would be silenced and dumb for evermore. It was to avert *this* terrible catastrophe that the wise counsels of the old *Μαραθωνομάχης* were needed by his anxious countrymen: infra 1501, 1530. And really, when we remember that these choral contests formed part of a great religious solemnity, we may perhaps, without offence, look upon this line as the Athenian counterpart of the sacred prayer in the Church's *Benedictus*, "That we, being delivered out of the hands of our enemies, may serve Thee without fear."

ὁπότερος οὖν ἂν τῇ πόλει παραινέσειν
μέλλῃ τι χρηστὸν, τοῦτον ἄξειν μοι δοκῶ.
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον
γνώμην ἑκάτερος; ἡ πόλις γὰρ δυστοκεῖ.
ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην; ΔΙ. τίνα;
ποθεῖ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν.
ἀλλ' ὅ τι νοεῖτον, εἴπατον τούτου πέρι.
ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν
βραδὺς πέφυκε, μεγάλα δὲ βλάπτειν ταχύς,
καὶ πόριμον αὑτῷ, τῇ πόλει δ' ἀμήχανον.
ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις;
ΑΙΣ. [οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.]

1422. περὶ Ἀλκιβιάδου] No more urgent problem could have been propounded than this: and it is plain from the language placed in the mouth of Dionysus, that it was seriously exercising the minds of the Athenians at this particular season; ἡ πόλις γὰρ δυστοκεῖ, the city is in sore travail for a solution, but cannot bring to the birth. Alcibiades was now for the second time in exile, and was residing on his private estate in the Chersonese. Would it be wise to recall him? His genius, both in council and in war, was so transcendent that it might possibly even yet pull the Athenians through their troubles: but the man himself was so wayward and meteoric that it might be unsafe to entrust him with the supreme command. Nevertheless the period of his dictatorship was undeniably the most hopeful period subsequent to the Sicilian catastrophe: and this at least is certain, that had he been retained in command of the fleet, the final disaster at Aegospotami would never have happened: it was rendered possible only by his successors' neglect of his personal warnings.

1425. ποθεῖ μὲν κ.τ.λ.] Παρὰ τὰ ἐκ τῶν Ἴωνος Φρουρῶν, ὅπου ἡ Ἑλένη πρὸς τὸν Ὀδυσσέα φησὶ,

Σιγᾷ μὲν, ἐχθαίρει δὲ, βούλεταί γε μήν.—Scholiast.

To describe the feelings of Athens towards Alcibiades, Aristophanes adapts a line of Ion of Chios. His translator might adapt a line of Shakespeare (Othello, iii. 3), *She dotes, yet doubts; suspects, yet strongly loves.*

1427. μισῶ πολίτην, κ.τ.λ.] Euripides, always the first to begin, is ready with an epigrammatic criticism on the general character of Alcibiades. And so far as he means that Alcibiades had wrought his country infinitely more harm than good, his criticism is abundantly justified: but the particular wording is possibly not free from objection. For when Alcibiades was minded to assist the

Now then, whichever of you two shall best
Advise the city, *he* shall come with me.
And first of Alcibiades, let each
Say what he thinks ; the city travails sore.

EUR. What does she think herself about him ? DIO. What ?
She loves, and hates, and longs to have him back.
But give me *your* advice about the man.

EUR. I loathe a townsman who is slow to aid,
And swift to hurt, his town : who ways and means
Finds for himself, but finds not for the state.

DIO. Poseidon, but that's smart ! (*To Aesch.*) And what say *you* ?

AESCH. 'Twere best to rear no lion in the state :

Athenians, his strokes were just as rapid, and his resources as ample, on their behalf, as they were at other times on behalf of their enemies.

1431. *οὐ χρὴ κ.τ.λ.*] In this political catechism we more than once light upon (what seem to be) traces of the double representation of the play. I take it that in the first performance the lines ran :

οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν,
ἢν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.

But this being open to the objection that, *literally*, it meant "you ought to humour a lion's *whelp*," Aristophanes altered it into

μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν
ἢν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.

And this was the final form of the speech. Plutarch (Alcibiades, chap. 16) cites the last-mentioned couplet as the entire maxim : and Valerius Maximus (vii. 2. 7) must have read it in the same way, since the advice given was, he says, "non oportere in urbe nutriri leonem ; sin autem sit alitus, obsequi ei convenire" ; though other commentators draw other conclusions from these passages. Fritzsche indeed takes the intermediate line to be an interposition of Dionysus, referring not to the king of the beasts, but to Leon the Athenian general, *Most certainly we ought not to rear a Leon in the state* : a somewhat ludicrous idea, though supported by all the learning and ingenuity of a most learned and ingenious scholar. The lines themselves are thoroughly Aeschylean, and as Hermann (Opuscula, ii. 332, &c.) observes, if they do not actually occur in some lost tragedy, are probably adumbrated from the parable in the third chorus of the Agamemnon.

μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
ἢν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.
ΔΙ. νὴ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ' ἔχω·
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.
ἀλλ' ἔτι μίαν γνώμην ἑκάτερος εἰπάτον
περὶ τῆς πόλεως ἥντιν' ἔχετον σωτηρίαν.
ΕΥ. [εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ,
αἴροιεν αὖραι πελαγίαν ὑπὲρ πλάκα.
ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;
ΕΥ. εἰ ναυμαχοῖεν, κᾆτ' ἔχοντες ὀξίδας
ῥαίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.]
ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν. ΔΙ. λέγε.
ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἡγώμεθα,
τὰ δ' ὄντα πίστ' ἄπιστα. ΔΙ. πῶς; οὐ μανθάνω.
ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον.
ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,
τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
τοῖσδε χρησαίμεσθα, σωθείημεν ἄν.
εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς

1433. *δυσκρίτως ἔχω*] A somewhat peculiar expression, probably taken from a fragment, to which Bergler refers, of the Erechtheus of Euripides:

Αἰδοῦς δὲ καὐτὸς δυσκρίτως ἔχω πέρι·
καὶ δεῖ γὰρ αὐτῆς, πάστιν οὗ κακὸν μέγα. – Fragm. 15, Wagner.

1434. *σοφῶς . . . σαφῶς*] Dionysus had asked the rivals to *advise* the state, *τῇ πόλει παραινέσειν*. Euripides had answered *σοφῶς*; he had uttered a smart epigrammatic criticism on the character of Alcibiades, but nobody could tell whether he would advise or oppose the return of the exile. Aeschylus had spoken *σαφῶς*; there was no doubt as to the course he advised, viz. that the state, having the misfortune to possess an Alcibiades, should bear with his humours, and avail itself of his talents. The reply of Euripides was clever, the reply of Aeschylus was clear.

1437. *εἴ τις πτερώσας*] The construction changes in the next line, leaving these words in the air. This and the four following lines are usually and I think rightly enclosed in brackets. It cannot be doubted that the words *ἐγὼ μὲν οἶδα* form an immediate response to the question put. But whether these lines are interpolated from some other

But having reared, 'tis best to humour him.

DIO. By Zeus the Saviour, still I can't decide.
One is so clever, and so clear the other.
But once again. Let each in turn declare
What plan of safety for the state ye've got.

EUR. [First with Cinesias wing Cleocritus,
Then zephyrs waft them o'er the watery plain.

DIO. A funny sight, I own: but where's the sense?

EUR. If, when the fleets engage, they hŏlding cruets
Should rain down vinegar in the foemen's eyes,]
I know, and I can tell you. DIO. Tell away.

EUR. When things, mistrusted now, shall trusted be,
And trusted things, mistrusted. DIO. How! I don't
Quite comprehend. Be clear, and not so clever.

EUR. If we mistrust those citizens of ours
Whom now we trust, and those employ whom now
We don't employ, the city will be saved.
If on our present tack we fail, we surely

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place, or whether we have again here, in juxtaposition, passages from the original and revised editions (so to speak) of the Frogs, it is difficult to form an opinion. Cleocritus was a gawky misshapen Athenian, who from some peculiarity of appearance or gait was thought to resemble an ostrich; see Birds 877. And as an ostrich has no wings for flight, he is to be furnished with wings in the person of the extravagantly slim and slender Cinesias. See Birds 1372-8. These two will then rise from the earth and be wafted by the breezes over the watery plain. Thence, when the fleets are engaged in battle, they will rain down vinegar into the eyes of the foe. And so, says Bergler, the foe being blinded will be all the more easily defeated. See Schömann (Opuscula, i. 308), who thinks, with much probability, that the following line is taken as it stands from some lost play of Euripides.

1442. *ἐγὼ μὲν οἶδα*] The question having been asked, Euripides, like a forward boy in a school class, is eager to announce at once that he is prepared with the answer.

1445. *ἀμαθέστερον*] This verse seems to have been turned into the proverb which the Scholiast quotes:

σαφέστερόν μοι κἀμαθέστερον φράσον.

τἀναντί' ἂν πράττοντες οὐ σωζοίμεθ' ἄν;
ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτη φύσις.
[ταυτὶ πότερ' αὐτὸς εὗρες ἢ Κηφισοφῶν;
ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.]
ΔΙ. τί δαί; σὺ τί λέγεις; ΑΙΣ. τὴν πόλιν νῦν μοι φράσον
πρῶτον, τίσι χρῆται· πότερα τοῖς χρηστοῖς; ΔΙ. πόθεν;
μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ' ἥδεται;
ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρῆται πρὸς βίαν.
ΑΙΣ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,
ᾗ μήτε χλαῖνα μήτε σισύρα συμφέρει;
ΔΙ. εὕρισκε νὴ Δί', εἴπερ ἀναδύσει πάλιν.
ΑΙΣ. ἐκεῖ φράσαιμ' ἄν· ἐνθαδὶ δ' οὐ βούλομαι.
ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τἀγαθά.
ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,

1451. *εὖ γ', ὦ Παλάμηδες*] Note the difference in signification between these words and the *εὖ γ', ὦ Πόσειδον* of 1430 supra. *ὦ Πόσειδον* was an appeal to the god; *ὦ Παλάμηδες* is addressed to Euripides himself, as a compliment to his amazing cleverness. The artfulness of Palamede foiled even the craft of Odysseus. The latter, to avoid the necessity of joining in the Trojan expedition, feigned himself mad, and ploughing with an ox and an ass pretended to sow salt in the furrows; but Palamede, placing the infant Telemachus before the plough, at once discovered the sanity of the ploughman. He was also famous as the inventor of dice, and many other discoveries. Euripides gave his name to one of his plays, which is parodied in the Thesmophoriazusae.

1455. *πόθεν;*] *Ἀρνητικῶς, ἀντὶ τοῦ οὐδαμῶς.*—Scholiast. This use of the interrogative *πόθεν* is by no means uncommon: Wasps 1145; Eccl. 389, 976; Aelian, V. H. xiii. 2 and Perizonius there.

1459. *χλαῖνα . . . σισύρα*] "Neither broadcloth nor frieze," as we might say. It is fruitless to speculate in what manner the *χλαῖνα* or tunic of ordinary wear represented the *χρηστούς*, or the *σισύρα*, a rough coat of skins, the *πονηρούς*. The words have no special application of this kind: they are merely a proverbial saying about people who are satisfied neither with one alternative nor yet with the other.

1460. *εἴπερ ἀναδύσει πάλιν*] "*If you shall return to the world above*," says Dionysus, "*find out some way of saving Athens.*" "*So I will, when I am there*," replies Aeschylus, "*but not before.*" The words cannot mean, as Brunck and

Shall find salvation in the opposite course.

DIO. Good, O Palamedes! Good, you genius you.
[Is this *your* cleverness or Cephisophon's?

EUR. This is my own: the cruet-plan was his.]

DIO. (*To Aesch.*) Now, you. AESCH. But tell me whom the city uses.
The good and useful? DIO. What are you dreaming of?
She hates and loathes them. AESCH. Does she love the bad?

DIO. Not love them, no: she uses them perforce.

AESCH. How can one save a city such as this,
Whom neither frieze nor woollen tunic suits?

DIO. O, if to earth you rise, find out some way.

AESCH. There will I speak: I cannot answer here.

DIO. Nay, nay; send up your guerdon from below.

AESCH. When they shall count the enemy's soil their own,
And theirs the enemy's: when they know that ships

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others, following the Scholiast's interpretation, translate them, *si forte e malis emergere denuo possit*, since ἀναδύσει is the second person of the future middle, and not the third person of a supposed future active. Nor can they mean, as Dr. Blaydes and others translate them, *si quidem emergere hinc ad superos vis:* a signification which cannot be found in the Greek, and would turn the reply of Aeschylus into absolute nonsense.

1463. τὴν γῆν ὅταν κ. τ. λ.] The coyness of Aeschylus is apparently intended to lend greater emphasis to his counsel when it comes. It is, as the Scholiast observes, the counsel which was given by Pericles at the commencement of the war (Thuc. i. 140–144). "What if the enemy ravages Attica? So long as Athens is mistress of the sea, the whole world will be open to her fleets." The third line conveys the same advice in another form. They are to consider their fleet to be their real wealth; and mere money stores, not expended on their fleet, to be unworthy of the name of wealth. Dionysus concurs in this, but as to spending money on the fleet, he observes that the dicasts alone absorb it all, αὐτὰ, τὰ χρήματα involved in the word πόρον. This observation is in striking contrast to the argument in Wasps 660–5, where it is shown that not one tithe of the revenue went into the pockets of the dicasts. And although since that date the revenue had greatly declined, the statement here is doubtless a comic exaggeration. The word καταπίνει is employed in precisely the same signification by St. Chrysostom (Hom. i. in Titum, 735 A), καταπίνει τὰ τῶν πενήτων.

πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465
ΔΙ. εὖ, πλήν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.
ΠΛ. κρίνοις ἄν. ΔΙ. αὕτη σφῷν κρίσις γενήσεται.
αἱρήσομαι γὰρ ὅνπερ ἡ ψυχὴ θέλει.
ΕΥ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας,
ἢ μὴν ἀπάξειν μ' οἴκαδ', αἱροῦ τοὺς φίλους. 1470
ΔΙ. ἡ γλῶττ' ὀμώμοκ', Αἰσχύλον δ' αἱρήσομαι.
ΕΥ. τί δέδρακας, ὦ μιαρώτατ' ἀνθρώπων; ΔΙ. ἐγώ;
ἔκρινα νικᾶν Αἰσχύλον. τιὴ γὰρ οὔ;
ΕΥ. αἴσχιστον ἔργον προσβλέπεις μ' εἰργασμένος;

1467. *αὕτη σφῷν κ.τ.λ.*] *This shall be your judgement*: or, in other words, *thus will I decide between you.* The following line, to which these words are the introduction, is plainly a quotation from some lost play of Euripides.

1469. *ὤμοσας*] It is idle to inquire when and where such an oath could have been given; the statement is placed in the mouth of Euripides merely as an opening for the retort which is immediately delivered. The crisis of the drama has arrived, and Aristophanes surrounds it with a series of brilliant repartees which must have been irresistible even to the partisans of Euripides.

1470. *τοὺς φίλους*] Ἐμέ.—Scholiast. This use of the plural *φίλους* for the singular *ἐμὲ* was probably derived from the scene in the Hippolytus (607–613) which gives us also the succeeding line. Hippolytus has pledged himself not to reveal the secret which the nurse is desirous of unfolding, but when he hears what the secret is, when he learns that his stepmother Phaedra has conceived an incestuous passion for himself, he at first declines to be bound by his oath, and to keep the intelligence from his father. The nurse declares that she will be ruined if he repeats her tale, and the following dialogue ensues:—

Nurse. *ὦ πρὸς σὲ γονάτων, μηδαμῶς μ' ἐξεργάσῃ.*
Hipp. *τί δ', εἶπερ, ὡς φῂς, μηδὲν εἴρηκας κακόν; . . .*
Nurse. *ὦ τέκνον, ὅρκους μηδαμῶς ἀτιμάσῃς.*
Hipp. *ἡ γλῶσσ' ὀμώμοχ', ἡ δὲ φρὴν ἀνώμοτος.*
Nurse. *ὦ παῖ, τί δράσεις; σοὺς φίλους διεργάσει;*

where the *σοὺς φίλους* of the last verse seems equivalent to the *με* of the first.

1471. *ἡ γλῶττ' ὀμώμοκ'*] Euripides, one of the earliest and keenest of casuists, was perpetually raising questions which, however he might answer them himself, came as a shock to the honest instincts of Athenian morality. The suggestion that perjury might in some cases be justified, especially on so flimsy a plea as that the mind had not assented to what the tongue had sworn,

Are their true wealth, their so-called wealth delusion.
DIO. Aye, but the justices suck that down, you know.
PLUTO. Now then, decide. DIO. I will; and thus I'll do it.
I'll choose the man in whom my soul delights.
EUR. O, recollect the gods by whom you swore
You'd take me home again; and choose your friends.
DIO. 'Twas my tongue swore; my choice is—Aeschylus.
EUR. Hah! what have you done? DIO. Done? Given the victor's prize
To Aeschylus; why not? EUR. And do you dare
Look in my face, after that shameful deed?

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might well seem to imperil the very framework of society: and perhaps no line that ever was written made so deep an impression on the public as the line, quoted in the preceding note, from which the words in the text were borrowed. Aristophanes thrice refers to it, here, supra 101, and still earlier in Thesm. 275. In the last-mentioned passage Euripides pledges his oath to Mnesilochus that he will not desert him, whereupon Mnesilochus responds:—

> And please remember 'twas your MIND that swore,
> Not your tongue only: please remember that.

Plato alludes to it twice, Theaetetus, 154 D; Symposium, 199 A. Cephisodorus, a disciple of Isocrates, selected this line as a special instance of the immoral sayings of poets and sophists. —Ath. iii. 94. Aristotle in the Rhetoric (iii. 15. 8) tells us that, Euripides being involved in a lawsuit, his opponent upbraided him with this line, apparently meaning that the poet could not be trusted even when speaking upon oath; whereto Euripides replied that his opponent was himself acting illegally, in bringing before the legal judges a *rem judicatam*, a matter of which the theatrical judges had already disposed. Lucian refers to it in his Vitarum auctio, 9. Cicero (De Officiis, iii. 29) shows that on philosophical grounds the aphorism may well be supported. However, in the play itself, Hippolytus himself abandons it. Many other passages are collected by the industry of Valcknaer and Bp. Monk in their notes on the Hippolytus. Origen condemns a sect of heretics for teaching that it was no sin to deny their Lord with their tongue, so that they denied him not with their heart, *τῷ στόματι ἀρνήσεται, τῇ δὲ καρδίᾳ οὐχί.*— Euseb. Eccl. Hist. vi. 38.

1472. *μιαρώτατ' ἀνθρώπων*] "He forgets that he is speaking to a god," says Bergler; "so in Birds 1638 Heracles addresses Poseidon as *ὦ δαιμόνι' ἀνθρώπων Πόσειδον*." To which Dr. Blaydes adds Plutus 78. And cf. supra 1160.

ΔΙ. τί δ' αἰσχρὸν, ἢν μὴ τοῖς θεωμένοις δοκῇ; 1475
ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα;
ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι καθανεῖν,
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;
ΠΛ. χωρεῖτε τοίνυν, ὦ Διόνυσ', εἴσω. ΔΙ. τί δαί;
ΠΛ. ἵνα ξενίσωμεν σφὼ πρὶν ἀποπλεῖν. ΔΙ. εὖ λέγεις 1480

1475. τί δ' αἰσχρόν] This is parodied from another questionable line of Euripides, τί δ' αἰσχρὸν, ἢν μὴ τοῖσι χρωμένοις δοκῇ; It occurred in his Aeolus, that notorious play which represented the incestuous union of a brother and sister (see the note on 863 supra); and taken literally, it seemed to make right and wrong depend upon the opinion of the agent. *What's wrong if they who do it think not so?* It was believed in after times, that when these words were first pronounced by the actor, a great tumult arose in the theatre, and a voice, which tradition ascribed to Antisthenes, was heard to reply, *Nay, wrong is wrong, whatever men may think,* αἰσχρὸν τό γ' αἰσχρὸν, κἂν δοκῇ κἂν μὴ δοκῇ. (Plutarch, De Audiendis Poetis, 12.) Athenaeus (xiii. chap. 45) quotes some lines of Machon, in which the Corinthian Lais, like Dionysus here, makes use of this line to barb a cutting repartee against Euripides himself. The lines may be roughly rendered as follows:—

Lais of Corinth, so the story goes,
Beheld Euripides with pen and tablet
Out in a garden. *Poet,* she exclaimed,
Whatever made you say in your Medea,
"Off, shameless hussy"? Then the bard, amazed
At the girl's cheek, said, *Are you not yourself*
A shameless hussy? Lais laughed, and answered,
What's shameless if your lovers think not so?

The exclamation ἔρρ' αἰσχροποιὲ is from Jason's speech to Medea (Med. 1343). The word χρωμένοις, as used by the poet, means merely the performers of the act in question; as used by the courtesan, it means her lovers: cf. Wasps 1028, and the note there. Fritzsche's conjecture that the preceding line, αἴσχιστον ἔργον προσβλέπεις μ' εἰργασμένος; also came from the Aeolus, and was addressed by Aeolus to his incestuous son, to which Macareus replied with the line before us, would destroy the whole humour of the passage. Dionysus would be merely continuing a quotation, instead of making a felicitous and unexpected repartee; and Euripides must have been deserted by all his σοφία when he deliberately led up to such a damaging retort.

1476. τεθνηκότα] Probably as he utters this word, Euripides drops to the ground,

DIO. What's shameful, if the audience think not so?
EUR. Have you no heart? Wretch, would you leave me dead?
DIO. Who knows if death be life, and life be death,
And breath be mutton broth, and sleep a sheepskin?
PLUTO. Now, Dionysus, come ye in, DIO. What for?
PLUTO. And sup before ye go. DIO. A bright idea.

---

and there remains, after the fashion of Cleon in the Knights, till the conclusion of the play.

1477. *τίς οἶδεν*] Yet a third time Dionysus replies to the disappointed tragedian with a line borrowed from his own tragedies, and a third time Euripides *τοῖς οἰκείοις πτεροῖς ἁλίσκεται*. The idea is twice found in the fragments of Euripides:

τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,
τὸ κατθανεῖν δὲ ζῆν κάτω νομίζεται;—Polyeidus, Fragm. 8, Wagner.

And again

τίς δ' οἶδεν εἰ ζῆν τοῦθ' ὃ κέκληται θανεῖν,
τὸ ζῆν δὲ θνήσκειν ἐστί.—Phrixus, Fragm. 11.

Some discover in these passages a forecast of the sublime doctrine of the Faith. And truly the language is well adapted to express the Christian view of death. A great Persian archbishop, exhorting his fellow martyrs in Sapor's persecution, declared *ζωὴν ἀληθῶς εἶναι τὸ ὧδε ἀποθανεῖν* (Sozomen, Eccl. Hist. ii. 10). And Theodoret's ordinary way of recording a Christian's death is to say *εἰς τὴν ἀγήρω καὶ ἄλυπον μετέστη ζωήν*, "he passed to the life which knows no ending, the tearless life." And see Plato's Gorgias, chap. 47. However, on the lips of Euripides the lines seem rather to be an expression of philosophic doubt. "What do *we* know of life or death? We call those yet on earth, the living, and those in the world below, the dead. Yet, perchance, those in the world below call our state death, and their own life." The next line, of course, is a mere burlesque addition of Dionysus.

1479. *τί δαί*;] Dionysus seems a little surprised, if not a little alarmed, at receiving an invitation from Pluto. And in truth the real reason why Pluto seeks to get him behind the scenes is to deprive him of the professional actor who has hitherto represented Dionysus, but who in the closing scene is to give greater dignity to the utterances of Pluto. Accordingly when Pluto reappears at line 1500 he is represented by the state actor, and becomes the chief speaker, whilst Dionysus, if he reappears at all, is represented by Pluto's choregic actor, and sinks into the unwonted position of a mute.

1480. *σφώ*] Dionysus and Aeschylus, who are to be entertained in the halls of Pluto before sailing away over the Acherusian lake.

νὴ τὸν Δί'· οὐ γὰρ ἄχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνὴρ ἔχων
ξύνεσιν ἠκριβωμένην.
πάρα δὲ πολλοῖσιν μαθεῖν.
ὅδε γὰρ εὖ φρονεῖν δοκήσας
πάλιν ἄπεισιν οἴκαδ' αὖ,
ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,
ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ
ξυγγενέσι τε καὶ φίλοισι,
διὰ τὸ συνετὸς εἶναι.
χαρίεν οὖν μὴ Σωκράτει
παρακαθήμενον λαλεῖν,
ἀποβαλόντα μουσικὴν,
τά τε μέγιστα παραλιπόντα
τῆς τραγῳδικῆς τέχνης.
τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι
καὶ σκαριφησμοῖσι λήρων
διατριβὴν ἀργὸν ποιεῖσθαι,
παραφρονοῦντος ἀνδρός.

ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χώρει,

1482. μακάριος κ.τ.λ.] During the absence of Pluto and his guests, the Chorus sing an airy little strophe and antistrophe, each consisting of nine trochaic lines; the strophe in praise of Aeschylus, the antistrophe in depreciation of Euripides.

1484. πάρα] For πάρεστι. *This we may learn by many an example.*

1492. παρακαθήμενον λαλεῖν] Nobody could be long in the company of Socrates without being drawn into some argumentative conversation. Οὐ ῥᾴδιον, says Theodorus in the twenty-first chapter of the Theaetetus (to which Mr. Mitchell refers) οὐ ῥᾴδιον, ὦ Σώκρατες, σοὶ παρακαθήμενον μὴ διδόναι λόγον. This perpetual talking which surrounded Socrates is in truth the ἀδολεσχία of which the comic poets speak (Clouds 1480; Eupolis, Fragm. Inc. 10), and to which Plato makes such a pathetic reference in the fourteenth chapter of the Phaedo. The reproach still clung to him after his death; and even in the islands of the Blessed, Lucian (Ver. Hist.

I' faith, I'm nowise indisposed for that.

CHOR. Blest the man who possesses a
Keen intelligent mind.
This full often we find.
He, the bard of renown,
Now to earth reascends,
Goes, a joy to his town,
Goes, a joy to his friends,
Just because he possesses a
Keen intelligent mind.
RIGHT it is and befitting,
Not, by Socrates sitting,
Idle talk to pursue,
Stripping tragedy-art of
All things noble and true.
Surely the mind to school
Fine-drawn quibbles to seek,
Fine-set phrases to speak,
Is but the part of a fool!

PLUTO. Farewell then, Aeschylus, great and wise,

---

ii. 17) represents him *ἀδολεσχοῦντα* with Nestor and Palamede, encircled by a group of the most beautiful youths: till Rhadamanthus threatens to expel him from the island, *ἢν φλυαρῇ, καὶ μὴ θέλῃ. ἀφεὶς τὴν εἰρωνείαν, εὐωχεῖσθαι.*

1497. *σκαριφησμοῖσι*] *Subtleties, trivialities, chippings of nonsense.* *λεπτολογίαις, εὐτελείαις, σκιαγραφίαις.*—Scholiast, Suidas. *σκάριφος* is indeed merely another form of *κάρφος*.

1500. *ἄγε δή*] Pluto and Aeschylus, probably accompanied by other banqueters, amongst whom may perhaps have appeared the venerable form of Sophocles, re-enter the stage: and the former (now represented by one of the three state actors) bids farewell to the victorious poet, and entrusts him with a commission to be executed on his return to Athens. He is to present halters to several obnoxious citizens, who are to terminate their existence therewith without unnecessary delay. And if they hesitate, then Pluto, who once ascended to the plains of Enna to

καὶ σῶζε πόλιν τὴν ἡμετέραν
γνώμαις ἀγαθαῖς, καὶ παίδευσον
τοὺς ἀνοήτους· πολλοὶ δ' εἰσίν·
καὶ δὸς τουτὶ Κλεοφῶντι φέρων,
καὶ τουτὶ τοῖσι πορισταῖς
Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·
τόδε δ' Ἀρχενόμῳ·
καὶ φράζ' αὐτοῖς ταχέως ἥκειν
ὡς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
κἂν μὴ ταχέως ἥκωσιν, ἐγὼ
νὴ τὸν Ἀπόλλω στίξας αὐτοὺς
καὶ συμποδίσας
μετ' Ἀδειμάντου τοῦ Λευκολόφου

---

bring back his queen Persephone, will in like manner ascend to the streets of Athens, and after branding and fettering them as his runaway slaves, will drive them before him to the underworld. The first line of Pluto's speech is very similar to a line (154) in the Peace, ἀλλ' ἄγε, Πήγασε, χώρει χαίρων, but the words χώρει χαίρων have not quite the same meaning in the two lines, since here, as in the ἴθι χαίρων of Knights 498, Wasps 1009, and elsewhere, they involve the notion of "farewell," which is absent in the line of the Peace.

1501. ἡμετέραν] In this last solemn scene—for a solemn scene it is, although it occurs in a comedy—Pluto, as Dr. Merry observes, is paying a compliment to Athens, by identifying himself with her citizens. The Scholiast's explanation, τοῦτο ἔφη ὁ Πλούτων ἐπεὶ προσήκει ἡ Ἀττικὴ Δήμητρι καὶ Κόρῃ, is a little too far-fetched.

1504. δὸς τουτί] Ἴσως σχοινίον ἐπιδίδωσιν αὐτῷ ὁ Πλούτων πρὸς ἀγχόνην, says the Scholiast, and again on the following line, εἶη δ' ἂν σχοινίον ὃ ἐπιδίδωσιν αὐτοῖς. And it seems to me far more probable that he gives three halters than that, as Elmsley suggests in a note on Ach. 784, he gives a dagger for one, a halter for another, and hemlock for the third. As to Cleophon, see supra 678, infra 1532. He at least was not slow in obeying the summons of Pluto, dying in the following year.

1505. πορισταῖς] These were officials upon whom devolved the duty of providing ways and means by the imposition of taxes, and apparently of superintending the collection of the taxes. They were our Chancellor of the Exchequer and Board of Inland Revenue rolled into one. We read in Ecclesiazusae 823-9 that the city had then recently been in urgent need of 500 talents, and

Go, save our state by the maxims rare
Of thy noble thought; and the fools chastise,
For many a fool dwells there.
And *this* to Cleophon give, my friend,
And *this* to the revenue-raising crew,
Nicomachus, Myrmex, next I send,
And *this* to Archenomus too.
And bid them all that without delay,
To my realm of the dead they hasten away.
For if they loiter above, I swear
I'll come myself and arrest them there.
And branded and fettered the slaves shall go
With the vilest rascal in all the town,
Adeimantus, son of Leucolophus, down,

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that Euripides (possibly the poet's son) *ἐπόρισεν*, that is, devised as one of the *πορισταὶ* the means of raising it by a property tax of 2½ per cent. The people were delighted to think that so large a sum could be raised by so slight an imposition; but when it was found that the tax did not realize anything like the required amount, Euripides was abused as cordially as he had at first been praised. Myrmex and Nicomachus are supposed to have been guilty of embezzlement in carrying out their financial schemes: and it is probably to these very persons, and to this very passage, that the gloss of Photius and of Suidas refers, *πορισταί. οἱ τοὺς πόρους εἰσηγούμενοι δημαγωγοὶ ἐπὶ τῷ ἑαυτῶν λυσιτελεῖ.* And certainly if this is, as Paulmier supposes, the Nicomachus against whom Lysias inveighs in his thirtieth oration, we can well believe him to have been guilty of any amount of embezzlement. And see the note on 1083 supra. It is interesting to observe that, in the speech of Lysias, Nicomachus is said by means of a forged law to have brought about the death of Cleophon. Of Myrmex and Archenomus nothing is known.

1513. *Ἀδειμάντου*] What induced the poet to include Adeimantus in his list of reprobates, we cannot tell: but that he had good reason for doing so may be inferred from the fact that this Adeimantus is the Athenian commander who was credited with having, a few months later, on the fatal day of Aegospotami, betrayed to Lysander the entire Athenian fleet. His father, here called Leucolophus, is elsewhere called Leucolophides (Xen. Hell. i. 4. 21; Plato, Protagoras, 7). Possibly he was Leucolophus, the son of Leucolophus,

κατὰ γῆς ταχέως ἀποπέμψω.
ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
καὶ διασώζειν, ἢν ἄρ' ἐγώ ποτε
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
σοφίᾳ κρίνω δεύτερον εἶναι.
μέμνησο δ' ὅπως ὁ πανοῦργος ἀνὴρ
καὶ ψευδολόγος καὶ βωμολόχος
μηδέποτ' εἰς τὸν θᾶκον τὸν ἐμὸν
μηδ' ἄκων ἐγκαθεδεῖται.
ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτῳ
λαμπάδας ἱερὰς, χἅμα προπέμπετε
τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.

ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ
ἐς φάος ὀρνυμένῳ δότε, δαίμονες οἱ κατὰ γαίας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας.
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ' ἂν οὕτως
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεοφῶν δὲ μαχέσθω

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and was therefore sometimes called by his patronymic to distinguish him from his own father. This double nomenclature is by no means uncommon. The father of Euripides is called indifferently Mnesarchus and Mnesarchides, see Suidas s. v. Euripides. The archon eponymus for the year 394–3 is sometimes called Eubu'us, and sometimes Eubulides. See Clinton's F. H. on that year. And many other examples might be given.

1519. *σοφίᾳ*] That is, *in the art of tragedy*. Cf. supra 766, 776, 780.

1524. *φαίνετε*] Πρὸς τὸν Χορόν. ἀντὶ τοῦ, *ἀνάπτετε ὦ μύσται*.—Scholiast. The torches were lighted when the Chorus entered, supra 313, 344, but were probably extinguished at line 459, if not before. Here the mystics are bidden to relight them, *Light for him the holy torches*, and doubtless obey the order at once. There is much in these directions, as Bergler observes, which recalls the concluding scene of the Eumenides.

1526. *μέλεσιν*] Here again the *μέλος* is regarded in its metrical aspect (see the note on 1250 supra), the musical element being added by the word *μολπαῖσιν* which follows. For it is in their metre and their music only that

Down, down to the darkness below.

AESCH. I take the mission. This chair of mine
Meanwhile to Sophocles here commit,
(For I count him next in our craft divine,)
Till I come once more by thy side to sit.
But as for that rascally scoundrel there,
That low buffoon, that worker of ill,
O let him not sit in my vacant chair,
Not even against his will.

PLUTO. (*To the Chorus.*) Escort him up with your mystic throngs,
While the holy torches quiver and blaze.
Escort him up with his own sweet songs,
And his noble festival lays.

CHOR. First, as the poet triumphant is passing away to the light,
Grant him success on his journey, ye powers that are ruling below.
Grant that he find for the city good counsels to guide her aright;
So we at last shall be freed from the anguish, the fear, and the woe,
Freed from the onsets of war. Let Cleophon now and his band

---

the six hexameters with which the play concludes belong to Aeschylus. The words are the words of Aristophanes, though naturally in composing the verses he gives even to the language itself an Aeschylean colouring. The Scholiast quotes from the Glaucus Potniensis, *εὐοδίαν μὲν πρῶτον ἀπὸ στόματος χέομέν* [*σοι*]: and Bergler from the Eumenides (966), *εἴη δ' ἀγαθῶν ἀγαθὴ διάνοια πολίταις*. The *μέλος* signifies the final triumph of the metre assailed by Euripides, supra 1264–1292.

1532. Κλεοφῶν] Of the career of this demagogue we have few details beyond the fact that on two distinct occasions he was the evil genius of Athens, persuading her to reject a peace which was her only hope of salvation. First, after the brilliant success of Alcibiades at Cyzicus (Diod. Sic. xiii. 53), and again after the more important victory of Arginusae (Aristotle's Polity of Athens, chap. 34), the Lacedaemonians made overtures to Athens for the conclusion of a general peace on the *uti possidetis* principle; and on each occasion it was mainly through the instrumentality of Cleophon that these overtures were rejected. Well might Aeschines (adv. Ctes. 150) aver that Κλεοφῶν τὴν πόλιν ἀπώλεσεν. His out-

κἄλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.

rageous conduct on the second occasion is narrated by Aristotle, ubi supra, and Aeschines de F. L. 80, and having occurred shortly before the exhibition of this play is doubtless the reason why he is here bidden to go and fight, since fighting is what he so much desires, in his native fields of Thrace (his mother's country, see supra 678 and the note there, and see also the Introduction to this play). The advice here given to Cleophon may remind the reader of that given, though for a very different reason, to the *πατραλοίας* in the Birds,

Battle, if battle they must, far away in their own fatherland.

ἀλλ' ἐπειδὴ μάχιμος εἶ,
εἰς τὰπὶ Θρᾴκης ἀποστάτου, κἀκεῖ μάχου.—Birds 1368, 1369.

1533. τούτων] Even if this refers to the spectators generally, the πάτριοι ἄρουραι must be confined to the native fields of Cleophon. But probably τούτων means "of Cleophon's clique," who very possibly, like Cleophon himself, may have had a strain of barbarian blood in their veins. Let Cleophon, and such as Cleophon, go and fight in their own barbarian fatherlands, and leave Athens and Attica in peace and quietness.

APPENDIX

OF VARIOUS READINGS

THE ancient critics, in selecting the plays of the Athenian dramatists which have come down to the modern world, usually commenced their Aristophanic series with the Plutus, the Clouds, and the Frogs. And as their selections have not always come to our hands in a complete form, there are more MSS. of these three plays than of any other comedy of Aristophanes. Whilst some of the later plays of the series exist in a few MSS. only, there are no less than thirty MSS. which contain the whole or part of the Frogs.

The letters by which the MSS. are designated vary in different editions of Aristophanes, and in none (except in the case of two or three of the principal MSS.) bear any relation to the MSS. themselves. I have therefore recast the nomenclature, denoting all the Venetian MSS. by the letter V, all the Parisian by P, all the Florentine by F, the Milanese by M, the Oxford by O, the Cambridge by C, the London by L, that of Modena by m, that of Monaco (formerly called Portus Herculis) by H, the Viennese by W, the Elbing by E, and the Borgian by B, whilst I have retained the letters R and U for the Ravenna and the Vaticano-Urbinas respectively. The Parisian MSS. having been collated by Brunck, I have, for convenience sake, included among the P's his own private MS., which is supposed subsequently to have formed part of Richard Heber's collection, its present whereabouts being unknown to me.

It is on the foregoing principle that the following table is constructed :—

R. The Ravenna MS.
V. The first Venetian (No. 474, St. Mark's Library, Venice).
M. The first Milanese (No. L 39, St. Ambrose Library, Milan).
P. The first Parisian (No. 2712, National Library, Paris).
U. The Vaticano-Urbinas (No. 141, Urbino).

(The readings of the foregoing MSS. are taken from Velsen's very careful and minute collations.)

P^2. The third Parisian (No. 2717).
P^3. The fourth Parisian (C. B. 2).
P^5. Brunck's own MS.
(Brunck's edition is founded on a collation of P, P^2, P^3, P^5.)
P^4. The fifth Parisian (No. 2820).
P^6. The sixth Parisian (No. 2716).
V^1. The second Venetian (No. 472).
V^2. The third Venetian (No. 475).
F^1. The second Florentine (No. 31, 16, Laurentian Library).
F^2. The third Florentine (No. 31, 13).
F^3. The fourth Florentine (No. 31, 35).
F^4. The fifth Florentine (No. 2715, Bibl. Abbat.).
F^5. The sixth Florentine (No. 2779).
M^1. The second Milanese (No. C 222).
O. The Oxford MS. (No. 127 Barocc., Bodleian Library).
C. The first Cambridge (No. 3) } in one volume.
C^1. The second Cambridge (No. 15) }
L. The first London (No. 5664 Harl., British Museum).
L^1. The second London (No. 6307).
m. The Modena MS.
H. The Monaco MS. (No. 137).
W. The first Viennese (No. 163, Imperial Library, Vienna).

W^1. The second Viennese (No. 201).
W^2. The third Viennese (No. 227).
E. The Elbing MS.
B. The Borgian MS.

(The readings of the MSS. from P^4 downwards are taken from the notes of Bekker, Dindorf, Blaydes, and others.)

The editions of the Frogs in my own possession, from which the following synopsis is compiled, are as follows. As in most of the MSS., so in all the editions before Bekker, the Plutus, the Clouds, and the Frogs are the first three comedies given:—

(1) Aldus. Venice, 1498.
(2) Junta. Florence, 1515.
(3) Fracini. Florence, 1525 (sometimes called the second Junta).
(4) Gormont. Paris, 1528.
(5) Zanetti. Venice, 1538.
(6) Neobari. Paris, 1540 (only the Plutus, the Clouds, and the Frogs).
(7) Farreus. Venice, 1542 (a reprint of Zanetti).
(8) Grynaeus. Frankfort, 1544.
(9) Gelenius. Basle, 1547 (sometimes called Froben).
(10) Rapheleng. Leyden, 1600 (sometimes called Plantin).
(11) Portus. Geneva, 1607.
(12) Scaliger. Leyden, 1624 (called Scaliger's because containing a few notes of his).
(13) Faber. Amsterdam, 1670 (hardly more than a reprint of Scaliger's, with the addition of Le Fevre's Ecclesiazusae).
(14) Kuster. Amsterdam, 1710.
(15) Bergler. Leyden, 1760.
(16) Brunck. London, 1823 (originally published at Strasburg, 1783).
(17) Invernizzi and others. Leipsic, 1794–1823. (The notes to

the Frogs are by Beck. By some oversight Bekker attributes them to Dindorf.)

(18) Bekker. London, 1829.
(19) Dindorf. Oxford, 1835.
(20) Cookesley's Frogs. London, 1837
(21) Mitchell's Frogs. London, 1839
} with the text of Dindorf.
(22) Bothe. Leipsic, 1845.
(23) Fritzsche's Frogs. Zurich, 1845.
(24) Holden. London, 1848.
(25) Bergk. Leipsic, 1857.
(26) Meineke. Leipsic, 1860.
(27) Holden (second edition). London, 1868.
(28) Paley's Frogs. Cambridge, 1877.
(29) Green's Frogs. Cambridge, 1879.
(30) Kock's Frogs. Berlin, 1881.
(31) Velsen's Frogs. Leipsic, 1881.
(32) Merry's Frogs. Oxford, 1884.
(33) Blaydes. Halle, 1889.
(34) Van Leeuwen's Frogs. Leyden, 1896.

A complete enumeration of all the various readings of the MSS. and editions, and of all the conjectures of critics, would be far too lengthy and confusing for a work of this character; and only those are given which seem of some possible interest. It is needless to say that great assistance has been derived from Dr. Blaydes's collection of various readings and conjectures; assistance for which I am all the more grateful, because I had to compile the Appendices to the Peace and the Wasps without it.

It is perhaps desirable to explain that words cited from the text are given the accent required by their position in the text, and not that required by their altered position in the Appendix.

4. χολή. Dawes proposed to read σχολή, treating the words πλὴν πιέζομαι, τοῦτο δὲ φύλαξαι as parenthetical, and translating *Immo quidquid tibi lubet (praeterquam* "premor," *ab hoc autem temperes velim), omnino enim jam vacat.* σχολή appears in some MSS. of Suidas, s. v. πάνυ γάρ ἐστ' ἤδη χολή, and it was originally written in, but afterwards erased from P. P¹. But it was justly condemned by Bentley; and Thiersch is the only editor who has adopted it in preference to the MS. reading.

7. γε· μόνον ἐκεῖν' V. and all the best MSS. (save that R. omits ἐκεῖν' altogether) Bentley, Brunck, Invernizzi, Bekker, Bothe, Bergk, Kock, Velsen, Van Leeuwen. γ' ἐκεῖνο μόνον a few inferior MSS. and the other editions.

15. τοῖς σκευοφοροῦσιν. All the editions before Brunck read σκεύη φέρουσ' in two words, placing a colon, some after ποιεῖν, and others after Ἀμειψίας, and taking φέρουσ' to be the third person plural of the present indicative. They therefore make Xanthias impart to the audience the irrelevant information that certain of their popular comedians "are always bearing burdens in their comedies." Brunck was the first, and perhaps the only editor, and (with the exception of Reiske) the first, and perhaps the only scholar, who rightly comprehended the meaning of the passage. He found in P. and P⁶. σκευηφοροῦσ' written in one word, and in P³. σκευοφοροῦσ' with, what was more suggestive, τοῖς *optima glossa superscripta*, and saw at once that σκευηφοροῦσ' (as he read it) was the dative plural of the participle, as indeed Reiske had seen before. φέρουσι, said Reiske, *est dativus pluralis cohaerens cum* ποιεῖν. Brunck therefore wrote the line σκευηφοροῦσ' ἑκάστοτ'. But σκευηφορεῖν is really *vox nihili*; the compound is σκευοφορεῖν. The article τοῖς seems absolutely necessary; and scholars insist, perhaps with too great strictness, that the final iota of the dative cannot suffer elision. I therefore read τοῖς σκευοφοροῦσιν. τοῖς σκευοφοροῦσιν is found in the Scholiast; τοῖς σκευοφοροῦσ' in C. and (with the τοῖς superscribed) in O. and P³. It would be easy to read τοῖς σκευοφόροις if it is wished to adopt the idea propounded by Elmsley on Ach. 178; but this form receives no support from the MSS., and the two anapaests in the second and third places are of very common occurrence, being found in two more lines within the next sixty lines of this play. The other MSS. readings are σκευοφοροῦσ' (which of course is unmetrical without the τοῖς) M. V¹. Suidas s.v. Λύκις. σκευηφοροῦσ' V. P. P⁵. F¹. F². F⁴. F⁵. M¹. m. σκεύη φέρουσ' R. W. W¹. W². F⁴. οἱ σκεύη φέρουσ' P². οἱ σκευοφοροῦσ' V³. C¹. And this was Porson's suggestion, and has on his great authority been adopted by Thiersch, Merry, and Blaydes, notwithstanding that it is vitiated by the patent absurdity, mentioned above, of making Xanthias impart the information to the spectators. οἵτινες σκευηφοροῦσ' H. Most recent editors either bracket or omit the line, though it is really essential to the sense.

20. ἐρεῖ. Cobet prosaically proposes ἐρῶ, which Meineke introduces into the text.

27. οὗνος (for ὁ ὄνος). So MSS. and editions except as hereinafter mentioned. R. and E. have ὄνος, which is brought into the text by Invernizzi, Fritzsche,

and Meineke, who absurdly suppose that Dionysus meant to imply that Xanthias is an ὄνος. This characteristic little dialogue, 26–9, is by Hamaker characteristically struck out.

57. ἀτταταῖ . . . τῷ Κλεισθένει U. F^1. F^4. F^5. m. (the only MS. reading which satisfies the metre) Brunck, Invernizzi, Bothe, Bergk, Paley. ἀτταταῖ . . . τῷ Κλεισθένει P. P^2. P^3. P^6. V^1. V^2. and the great bulk of the MSS. ἀτταταῖ . . . Κλεισθένει editions before Brunck, Dindorf, Meineke, Merry. ἀπταπαῖ . . . τῷ Κλεισθένει R. V. ἀπαπαῖ . . . τῷ Κλεισθένει Fritzsche, Kock, Velsen, Blaydes, Van Leeuwen.

67. καὶ ταῦτα τοῦ τεθνηκότος. These words, without the note of interrogation, form part of the uninterrupted speech of Dionysus in the MSS. and early editions. Kuster, following some ancient critics mentioned by the Scholiast, was the first to transfer them to Heracles, and to add the note of interrogation. Kuster's alteration, though overlooked for a time, is followed by Fritzsche and all subsequent editors.

76. οὐ. The MSS. and early editions have οὐχὶ, but Bentley, observing that the last syllable of Σοφοκλέα is long, proposed either to change οὐχὶ into οὐ, or to omit ὄντ'. The former alternative is adopted by Dindorf and all subsequent editors. ὄντ' "ἀντ' confidenter corrigit vir amicus A. Palmer, coll. Eccl. 925 οὐδεὶς γὰρ ὅς σε πρότερον εἴσεισ' ἀντ' ἐμοῦ. Quam correctionem palmariam recepi." —Blaydes. And so Van Leeuwen. But Heracles, proposing that Dionysus should bring back Sophocles instead of Euripides, was bound to give some reason for his suggestion; and this is furnished by the MS., but not by the proposed, reading. And indeed if no such reason were required, I should prefer Bentley's second alternative to Palmer's correction.

77. ἀνάγειν, εἴπερ γ'. So V^1. V^2. P^1. P^2. F^2. F^3. O. C^1. C^2. B. W^1. W^2. Bentley, Dindorf, recentiores, except that Velsen and Van Leeuwen, after a conjecture of Halm, read ἀνάξειν εἴπερ. ἀνάγειν εἴπερ, contra metrum, R. V. ἀναγαγεῖν εἴπερ. P. M. U. and a few other MSS. and all editions, before Dindorf. The rest of the line is the same in all MSS. and editions except that Blaydes alters it into εἴπερ γε δεῖ σ' ἀνάγειν τινά; which certainly gives a better sense, but is based on no authority.

81. κἂν Dobree, Dindorf, recentiores. καὶ MSS. edd. veteres. But two MSS. (P. and m.) supply the ἂν at the end of the verse, reading ἐπιχειρήσειεν ἄν for ἐπιχειρήσειέ μοι.

83. ποῦ 'στιν R. V. P. M. U. and apparently all the other MSS. and, except as hereinafter mentioned, all editions. But R. V. O. H. B. for ἀποίχεται have οἴχεται, which makes the line in those MSS. unmetrical, and a few recent editors have preferred to substitute conjectural alterations for the reading of the vast majority of the MSS. Thus Meineke and Blaydes read ποῦ 'σθ'; ὅπου 'στ'; ἀπολιπών μ' οἴχεται, and Velsen and Van Leeuwen (after a conjecture of Cobet) ποῦ ποτ' ἔστ; ἀπολιπών μ' οἴχεται.

84. φίλοις. The Scholiast says γράφεται δεξιός. φίλοις δὲ ἀντὶ τοῦ τοῖς σοφοῖς. οὗτος δὲ ἀγαθὸς ἦν τὸν τρόπον, καὶ τὴν τράπεζαν λαμπρός. καὶ φασὶν ὅτι τὸ Πλάτωνος συμπόσιον ἐν ἑστιάσει αὐτοῦ γέγραπται, πολλῶν ἅμα φιλοσόφων παρ' αὐτῷ κατακθέν-

τῶν. And Dobree conjectured that σοφοῖς and not φίλοις is the true reading here; a conjecture approved, though not adopted, by Blaydes. But φίλοις, even if not a reminiscence of the ἢ ποθεινὸς φίλοις of Eur. Phoen. 320, is better suited to the context and infinitely more harmonious. The ἀγαθὸς at the commencement of the line is a tribute to the genial, kindly nature of the man, which his friends would especially regret. And so great a master of harmony as Aristophanes would hardly, in a line in which every word, except the copula, ends with the letter *s*, have unnecessarily introduced an additional sibilant.

90. μύρια. Van Leeuwen reads μυρίας, after a conjecture of Dindorf.

103. μἀλλὰ Dobree (after Porson's μὴ ἀλλὰ), Dindorf, recentiores, except Bothe and Thiersch. μᾶλλα V. μάλα R. O. V^1. V^3. καὶ μάλα the other MSS. (except E, which has καὶ μὰ Δία) and editions.

104. ἦ μὴν MSS. vulgo. καὶ μὴν (after a conjecture of Cobet) Velsen, Blaydes, Van Leeuwen. For ὡς καὶ σοὶ δοκεῖ. Dobree proposed οὐ καὶ σοὶ δοκεῖ;

114. πανδοκευτρίας MSS. vulgo. Herwerden would substitute πανδοκεῖ' ἄρισθ', Blaydes πανδοκεῖα χρήσθ', whilst Velsen reads (from his own conjecture) πανδοκεῖ' ἔπειθ'.

116. λέναι καὶ σύ γε; MSS. vulgo. Seidler proposed to transfer the words καὶ σύ γε to the reply of Dionysus, so that the dialogue would run λέναι; ΔΙ. καὶ σύ γε Μηδὲν ἔτι κ.τ.λ. And this suggestion is adopted by Dindorf, Holden, Paley, Kock, Velsen, recentiores. But I agree with Fritzsche, who says, "Vulgata lectio et per se aptissima est (*tu adeo*, inquit, *cum tua ignavia, ut ego ire audebis?*) et concinne refertur ad v. 108–111, ubi agebatur de Herculis ad inferos descensu, quem Bacchus imitari studet. Seidleri conjectura quum minime necessaria est, tum orationem e gravi reddit languidam." And the MS. reading is supported also by Hermann, Bergk, and Meineke.

117. τῶν ὁδῶν MSS. vulgo. Fritzsche altered it into νῷν ὁδὸν, and the alteration is adopted by Van Leeuwen.

118. ὅπῃ (or ὅπη, which is the same thing) U. and (corrected from ὅπως) M. and (corrected from ὅποι with a marginal note γρ· ὅπως) V. Bergk, Meineke, Holden, Paley, Kock, Velsen, Green, Van Leeuwen. ὅπως R. P. vulgo. ἀφιξόμεθ' P. O. L^1. F^1. P^5. and (corrected from ἀφικόμεθ') R. Brunck, recentiores. ἀφίξομ' most of the other MSS. and the editions before Brunck.

129. εἶτα τί; R. M. U. V^1. V^2. O. H. F^2. F^4. B. W^2. Invernizzi, Bekker, Dindorf, Holden, Meineke, Blaydes, Van Leeuwen. κἄτα τί; V. P. and the other MSS. and vulgo.

138. πῶς περαιωθήσομαι; V. F^3. (and *in uno Regio*, says Brunck, without specifying which) Bentley, Brunck, Dindorf, Fritzsche, recentiores. πῶς γε περαιωθήσομαι; R. P. M. U. and the other MSS. generally, and all the editions before Brunck, and Bothe afterwards.

142. Θησεὺς ἤγαγεν. Brunck inserted σφ' between these words, an unnecessary alteration, in which no editor has followed him.

149. ἠλοίησεν R. V. M. U. and (substantially) the MSS. generally, and all the editions before Brunck, and Bekker

and Bergk afterwards. Brunck introduced the "more Attic" form ἠλόησεν from Suidas, and is followed by the other recent editors. See infra on 819 and 826.

150. ὄρκον MSS. vulgo. But the word is omitted in Aldus and Junta, and made its first appearance (in print) in Fracini's edition. Then it led a fitful existence, appearing only in Gormont, Neobari, and Gelenius, till Kuster finally established it in its place.

151. ἢ Μορσίμου κ.τ.λ. Several editors have been much exercised at finding a humorous verse immediately following a string of serious ones; and truly, if Aristophanes had not been a comic writer, the contrast would have been worthy of notice. Velsen encloses the line in brackets. Bergk would insert it between the two lines which Dionysus forthwith speaks; making the first of the three lines of which that speech would then consist end with καὶ instead of κεἰ, the second commence with εἰ instead of ἢ, and the third commence with ἢ instead of τὴν. Van Leeuwen makes it the third line of the same speech, changing (after Cobet) τις ῥῆσιν into ῥῆσίν τιν'.

159. ἄγων vulgo. ἄγω R. V. "quae manifesta est grammaticorum conjectura." —Fritzsche. It is, however, followed by Velsen, Blaydes, and Van Leeuwen.

160. οὐ καθίξω MSS. vulgo. Blaydes changes it into οὐκ ἔτ' ἄξω. But Xanthias means "I will not hold them," not "I will not carry them on," which he has not yet been ordered to do.

168. τῶν ἐκφερομένων κ.τ.λ. Hamaker would omit this very necessary verse, and Meineke and Van Leeuwen do so. What Hamaker's reason was, I know not. Van Leeuwen's reason is that the word ἔρχεται "Attice non *it* sed *venit* significat." And *venit* is the sense required here.

169. μὴ εὕρῳ (or its equivalents μηὗρῳ and the like) is found in all the MSS. and in all the editions before Dindorf. The Scholiast, however, whilst recognizing μηὗρῳ, observes γράφεται καὶ ἔχω, ἦγουν ἐὰν μὴ ἔχω ἀργύριον. I confess that to me this seems preposterous; yet ἔχω is adopted by Dindorf, Bothe, Green, Merry, and Blaydes. Later in the line I have, with Bergk and several recent editors, written τότ' ἔμ' ἄγειν for the common reading τότε μ' ἄγειν.

170. τινες ἐκφέρουσι τουτονί. This is the reading of U. P^3. F^4. and (except that for ἐκφέρουσι they have φέρουσι) of R. V. M. P. and all the MSS. It is also the reading of all the editions before Dindorf. But Elmsley, at Ach. 127, to prevent an enclitic commencing an anapaest in a senarius (which, however, is by no means uncommon) proposed to alter τινες into τιν', and this alteration is made by Dindorf, Fritzsche, and all subsequent editors. But the two accusatives, τινα and τουτονί, do not go very well together, and a nominative is rather wanted for the verb. Hirschig, therefore, changed ἐκφέρουσι τουτονὶ into ἐκφέρουσιν οὗτοι, and so Meineke, Blaydes, and Van Leeuwen. But Dionysus is calling attention to the νεκρὸς, and not to the bearers, and τουτονὶ corresponds with the οὗτος of the following line. Hirschig's emendation was perhaps rendered necessary by Elmsley's; but it is far better to sweep away both emendations, and to leave the line as the MSS. give it. In the same note, and for

the same reason, Elmsley proposed to omit the enclitic *με* in the *δειπνεῖν με δίδασκε* of 107 supra: but there his proposal met with no response.

175. *ἐὰν* P. M. V^2. W. W^1. F^1. F^2. F^3. F^5. H., and all the editions except Thiersch and Velsen. Cf. infra 339. *ἵνα* R. U. P^3. W^2. Thiersch, Velsen. *ἵν' ἂν* V. O.

177. *ἀναβιφήν*. Van Leeuwen, at Cobet's suggestion, reads *ἀναβιοίην*.

180. *χωρῶμεν κ.τ.λ.* Not understanding this line, Hamaker, after his manner, proposed to strike it out; and Meineke and Van Leeuwen do so; whilst Velsen places it between 182 and 183, so that the words *χωρῶμεν ἐπὶ τὸ πλοῖον* follow immediately after *καὶ πλοῖόν γ' ὁρῶ*.

181, 182. Some recent editors, following the suggestion of Enger and Bergk, distribute these two lines thus:—

ΔΙ. *τουτὶ τί ἔστι;* ΞΑΝ. *τοῦτο; λίμνη.* ΔΙ. *νὴ Δία*
αὕτη 'στὶν ἣν ἔφραζε. ΞΑΝ. *καὶ πλοῖόν γ' ὁρῶ.*

which can hardly be right. *τοῖτο; λίμνη* is Dobree's suggestion (for *τοῦτο λίμνη*), which I have followed with Fritzsche, Bergk, Meineke, Holden, Paley, Kock, Velsen, Blaydes, and Van Leeuwen.

184. *χαῖρ' ὦ Χάρων*. The Scholiast says *πιθανὸν ὑπονοεῖν τρεῖς τοῦτο λέγοντας, ἀσπαζομένους τὸν Χάρωνα, Διόνυσον Ξανθίαν καὶ τὸν Νεκρόν. δεῖ γὰρ ὑπονοῆσαι βούλεσθαι καὶ αὐτὸν συνεμβαίνειν αὐτοῖς*. This is obviously the Scholiast's own suggestion, and is very improbable. See the commentary on 177. It is, however, adopted by Blaydes, who thus brings four actors on the stage at once. Van Leeuwen gives the first *χαῖρ' ὦ Χάρων* to Dionysus, speaking *leni voce*; the second to Xanthias, speaking *alta voce*; the third to both Dionysus and Xanthias, *alte clamantibus*.

186. *ὄνου πόκας*. So all the MSS., Greek grammarians, and editions except Meineke, Kock, and Van Leeuwen, who, following a suggestion of Conz and others, read *Ὄκνου πλοκάς*; after a picture by Polygnotus at Delphi, representing a man named Ocnus weaving a rope, and a she-ass standing beside him and eating the rope as fast as he wove it; an allegory, it is said, of an industrious worker, whose earnings, as fast as he made them, were dissipated by a thriftless wife.—Pausanias, Phocica, 29. The idea is certainly ingenious, but I agree with Dr. Merry that it is more ingenious than probable. It is difficult to see what this allegory can have to do with the world after death; no such proverb as *Ὄκνου πλοκὰς* is known to exist; and there is an overwhelming weight of authority the other way.

187. *Ταίναρον* MSS. vulgo. *Τάρταρον* Meineke, who is followed by Holden and Van Leeuwen, the latter saying, *Fingi non potest Charon cymba sua Taenarum appulsurus*. Charon, of course, is only going across the lake. His passengers, like Dionysus and Xanthias, later on, must find their own way to their several destinations. See the commentary on 185.

189. *εἵνεκα* (or *ἕνεκα*), all the best MSS.; but here, as everywhere else, Dindorf and others change it to *οὕνεκα*.

193. *περιθρέξει* MSS. vulgo. *περιθρέξεις* Blaydes.—*κύκλῳ* R. V. U. V^1. V^2.

P^3. W^2. O. C. L^1. B. Junta, Gormont, Neobari, Invernizzi, recentiores except Bothe. *τρέχων* P. M. E. H. W. W^1. W^2. F^2. F^1. F^4. all editions (save as aforesaid) before Invernizzi, and Bothe afterwards.

195. *μανθάνεις*; This word is given to Dionysus by the vast majority of the MSS. and by Brunck and all subsequent editors, except Blaydes. P. and V. omit the name of Dionysus, but leave a space for it. On the other hand, R. U. F^3. and F^4. continue it to Charon; and so do all the editions before Brunck, and so Blaydes. Considering how much easier it is to omit than to insert a name, I have retained the ΔΙ.

197. *ἔτι πλεῖ* Kuster, and all subsequent editors. *ἐπιπλεῖ* MSS. and the editions before Kuster.

199. *οὔπερ ἐκέλευές* R. V. Fritzsche, Bergk, Meineke, Holden, Kock, Velsen. *οὗπερ ἐκέλευσάς* vulgo. *οὗπερ ἐκέλευές* Blaydes, Van Leeuwen.

204. *ἀθαλάττωτος* MSS. vulgo. *ἀθαλάττευτος* Kock, Blaydes, Van Leeuwen.

207. *βατράχων κύκνων*. Bothe suggests, but does not read, *βατραχοκύκνων*, which is adopted by Meineke, Holden, and Van Leeuwen, and is probable enough. Velsen reads *κυκναβατράχων*, which is much less probable.

216. *Διόνυσον*. This, which is Hermann's emendation for *Διόνυσον*, is accepted by Dindorf and all subsequent editors except Bothe, Bergk, Paley, and Kock. It is intended to bring the line into metrical harmony with the preceding line, which consists of two iambs, or their equivalent, and a cretic foot, ⏑ – | ∪ – | – ⏑ ‖. In order to bring the following line *Λίμναισιν ἰαχήσαμεν* into the same metre, some write the second word *ἀχήσαμεν*. But it seems better to change *Λίμναισιν* into *Λίμναις*, which I have accordingly done.

223. *βρεκεκεκὲξ κ.τ.λ.* This line is found in R. and (with *βρεκεκὲξ* here as elsewhere for *βρεκεκεκὲξ*) in P. M. U., and indeed in almost all the MSS. It is found in every edition before Dindorf, and in Bothe and Van Leeuwen since. But it is omitted in V. O. C., and by Dindorf and (except as aforesaid) subsequent editors. Why they have rejected the authority of the great body of MSS. I cannot tell. The line seems required by 227 infra, and its omission in any MS. was probably purely accidental, and occasioned by the like termination *κοὰξ κοάξ* of this and the preceding line.

228. *εἰκότως γ' ὦ* R. V. M. F^6. Invernizzi, recentiores. *εἰκότως ἔγωγ' ὦ* V^1. W. W^1. W^2. H. F^3. C^1. editions before Invernizzi. *εἰκότως σύ γ' ὦ* P. U. V^2. P^3. F^2. F^4. C. B. L. L^1.

229. *ἔστερξαν εὔλυροι*. Between these words Hermann inserted *μὲν*, which seems fatal to the metre, if indeed this line corresponds with that which follows. It is, however, inserted by Bergk, Paley, Velsen, and Blaydes. Fritzsche reduces lines 228–234 into excellent trochaic dimeters by a variety of ingenious changes, which, being quite unauthorized and having met with no approval, it is unnecessary here to repeat.

239. *βρεκεκεκὲξ κ.τ.λ.* This line, which is continued to Dionysus in all the MSS. and in all the editions before Fritzsche, is by him transferred to the Frogs; and this alteration is followed by Bergk, Meineke, Paley, Kock, Velsen, Blaydes, and Van Leeuwen. It is true that

Dionysus does not join in the timing song until line 250. But line 240 does not seem suited to follow an interruption; and Dionysus here is not joining in, he is merely ridiculing, the timing song. And I think, therefore, that the MS. arrangement is right.

241. *φθεγξόμεσθ'* R. Bekker, recentiores (except Bothe). *φθεγξόμεθ'* vulgo. On the other hand, in 243, where even R. has *ἠλάμεθα*, all the editions from Aldus downward have *ἠλάμεσθα*. In each case the termination *-εσθα* is required by the metre.

245. *πολυκολύμβοισιν μέλεσσιν* Reisig, Meineke, Holden, Merry. *πολυκολύμβοισι* (or *πολυκολύμβοις*) *μέλεσιν* (or *μέλεσι*) MSS. vulgo. *ἐν πολυκολύμβοισι μέλεσιν* Hermann, Dindorf, but the preposition seems rather out of place. *πολυκολυμβήτοισι μέλεσιν* Fritzsche, Blaydes.

250. *βρεκεκεκὲξ κ.τ.λ.* This line, which in the MSS. and editions (except as hereinafter mentioned) is continued to the Frogs, I have given to the Frogs and Dionysus conjointly. Bentley was the first to discern that Dionysus must here speak the line, and he accordingly took it from the Frogs and gave it to Dionysus, taking *βρεκεκεκὲξ κοὰξ κοὰξ τουτὶ* together. And so V. and Kock and Velsen. I should unhesitatingly have followed this, but that the conjoint croak is required also in 256 and 261. Fritzsche attains the same end by doubling the line in all three places, giving one to the Frogs and the other to Dionysus. He is followed by Blaydes and Van Leeuwen, and (so far as 256 and 261 are concerned) by Meineke, Holden, Green, Velsen, and Merry.

252. *δεινά τἄρα.* (*δεινά τ' ἄρα.* V). *δεινά τἄρα* Elmsley at Ach. 323, and, with a change to *δεινὰ τἄρα*, his suggestion has been followed by Dindorf and (with the usual exception of Bothe) by all subsequent editors. *δεινά γ' ἄρα* vulgo. *δεινὰ γὰρ* R. After this verse Brunck inserts, from P., the words *εἰ σιγήσομεν*, which are obviously a mere explanatory gloss. "Miser iste pannus scholiastae nescio cujusdam," says Fritzsche, "repugnat metro, repugnat grammaticae (futurum est enim *σιγήσομαι*, non *σιγήσω*, ut recte Dindorfius), repugnat denique ipsi sententiae, nec plus fidei meretur quam similis glossa scholiastae Victoriani, *εἰ κωλύσεις ἡμᾶς τοῦ βοᾶν.*"

262. *νικήσετε.* Blaydes alters this into *νικήσετ' ἐμέ γ'.*

264. *οὐδὲ μὴν ὑμεῖς γ' ἐμέ.* This line, found in every MS. and in every previous edition, was omitted by Dindorf as a gloss: surely a very unreasonable proceeding. Yet he is followed by Fritzsche, Meineke, Holden, and others; and those who do not omit the line, enclose it in brackets.

265. *με δέῃ* P. Brunck, Invernizzi, Bothe, Fritzsche, Kock, Green. Cobet suggests the omission of *με*, which is found in every MS., and Meineke, Holden, Velsen, Blaydes, and Van Leeuwen omit it accordingly. *με δῇ* R. V. Dindorf, and such recent editors as are not mentioned above. *με δεῖ* M. U. most of the other MSS. and the editions before Brunck. For *κἂν* Blaydes always writes *κἤν*, which it will suffice to mention here once for all.

271. *Ξανθίας.* For the final *Ξανθίας* V. has *Ξανθία*, and so Fritzsche, Bergk, Meineke, Paley, Kock, Velsen, and Van Leeuwen.

279. *τὰ δεῖν' ἔφασκ' ἐκεῖνος.* Hamaker, without any authority or probability, alters this into *εἶναι τὰ δεῖν' ἔφασκεν*, and this depravation of the text is followed by Velsen, Blaydes, and Van Leeuwen.

285. *νὴ τὸν Δία.* Here again Hamaker distinguishes himself. Not perceiving that these words constitute an ironical assent by Xanthias to his master's vaunt, and recognizing that the words *καὶ μὴν* ought to commence a sentence, he actually proposes to destroy the whole humour of the line by reading *καὶ μὴν ψόφου νὴ τὸν Δί' αἰσθάνομαί τινος.* And, what is still more astonishing, this unhappy line is by Blaydes and Van Leeuwen foisted into the text, as the genuine handiwork of Aristophanes.

286. *ποῦ ποῦ 'στιν*; The line is written in the text as it appears in R., except that R. concludes it with *ἐξόπισθεν ἴθι.* The obvious correction *ἐξόπισθ' ἴθι* was made by Dobree, and the line is so read by Bekker, Dindorf, Fritzsche, Bergk, Meineke, Paley, Velsen, recentiores. *ποῦ ποῦ*; *'ξόπισθεν. ἐξόπισθεν νῦν ἴθι* U. and (save that he reads *ἐξόπισθέ νυν*) Kock and (with *ἐξόπισθεν οὖν*) Holden. *ποῦ ποῦ 'στ'*; *ὄπισθεν. ἐξόπισθε νῦν ἴθι* W. and other MSS., all editions before Brunck, and Invernizzi; and so (with *'στιν* for *'στ'*) Brunck, Bothe. The remaining MSS. ring the changes on the readings of R. U. and W.

290. *τότε . . . τότε* R. V. V^2. W. F^1. F^2. F^3. H. Bergk, Holden, Paley, Velsen, Van Leeuwen. The editions before Brunck and Bekker, Fritzsche, Kock, and Blaydes afterwards write it *τοτὲ . . . τοτέ*, but this is contrary to all the MSS., and there seems no sufficient ground for the notion that *τότε* when used in this collocation changes its accent. *ποτὲ . . . ποτὲ* the other MSS. and editions.

298. *ἀπολούμεθ'*. By an obvious, but interesting, error, P. U. P^3. and the older editions attribute this and (with the exception of P.) the next speech of Xanthias to the priest of Dionysus. The dialogue in this part of the play is variously distributed, but the common arrangement is that given in the text.

300. *τοῦτό γ' ἐθ'* P^3. B. and with *ἔσθ'* (a mere error for *ἔθ'*) U. P. M. C. V^2. F^1. F^3. Bentley, Brunck, Bothe, Thiersch, Blaydes. *τοῦτό γ'* R. V. Bekker. *τοῦτ' ἐθ'* Dindorf, Fritzsche, Bergk, Meineke, Holden, Kock, Velsen, Van Leeuwen. *τοῦτο δέ γ'* P^1. W. W^1. H. F^2. F^3. editions before Brunck.

305. *νὴ τὸν Δία.* All editions before Kuster omitted the *τὸν*, so making the line a syllable short. Bentley therefore at first proposed to read *μοι* after *κατόμοσον*; but subsequently finding that some MS. had *τὸν Δία*, preferred that reading to his own conjecture. And this is now supported by R. V. P. M. U. and all the best MSS. and so all recent editors.

307, 308. *οἴμοι τάλας κ.τ.λ.* These two lines are rightly continued to Xanthias in R., though, as it reads *σου*, little weight can be laid on that circumstance. As a rule, the first line is given to Dionysus, of whom the words *αὐτὴν ἰδών* would be untrue. R. is the only MS. which reads *σου*. *μου* is found in P. M. U. F^1. F^3. F^4. H. and others and in almost all the editions. V. has *που*.

310. *αἰτιάσομαι* MSS. vulgo. *αἰτι ἴσωμαι* Dindorf, Bergk, Blaydes, Van Leeuwen.

311. *αἰθέρα κ.τ.λ.* This line is given to Xanthias by R. V. P^3. O. C. C^1. and

the older editions, but is continued to Dionysus by P. U. P^2. P^s. and most recent editions. The stage-direction which follows is found in R. V. M. and other MSS. and in the older editions; and I do not know why recent editors have omitted all these *παρεπιγραφαί*, some of which are of great value. In the distribution of the next two lines I have followed the best MSS., but in many MSS. and editions the parts of Dionysus and Xanthias are interchanged.

315. *ἠρεμεῖ* P. U. V^1. W^1. F^4. and (by a corrector) R. all editions before Brunck and Fritzsche, Bergk, Kock, recentiores. *ἠρεμὶ* was R's original reading, and so Bekker, Dindorf, Meineke, Holden. *ἠρέμα* V. M. and most MSS., Brunck, Invernizzi, Bothe.

318. *ἐκεῖν' ὦ* R. Bekker, recentiores. *ἐκεῖνο* the other MSS. and the editions before Bekker. *ὦ δέσποτα* is the constant form in these comedies.

323. *πολυτίμοις ἐν ἕδραις* Hermann, Fritzsche, Meineke, Holden, Kock, Velsen, Paley, Merry, Blaydes, Van Leeuwen. *πολυτιμήτοις ἐν ἕδραις* R. V. P. M. U. O. C. L. L^1. and most of the MSS. Junta, Gormont, Neobari, Invernizzi, Bekker. *πολυτιμήτοις ἕδραις* W. W^1. F^2. F^3. H. Aldus, Fracini, and (except as aforesaid) all editions before Invernizzi. *πολυτίμητ' ἐν ἕδραις* Reisig, Dindorf, Green. But *ἕδραις* requires some special epithet.

329. *περὶ* R. V. Invernizzi, recentiores. *ἀμφὶ* vulgo. *σῷ κρατὶ* seems required by the metre. *κρατὶ σῷ* vulgo.

332-3-5. *τὴν. τιμὴν. ἀγνὴν.—τιμὴν* R. V. U. P. M. M^1. O. C. C^1. P^3. E. B. *τὴν* the same MSS. except V. U. *ἀγνὴν* R. V. V^1. P. P^3. And so most, but not all, of the early editions. Recent editors mostly read *τὰν, τιμὰν, ἀγνὰν*. But there is no sufficient reason for deserting the reading of all the best MSS. Aristophanes throws in an occasional Doricism, such as *ἦβαν* in 353 infra, but he never keeps strictly to an un-Attic dialect, as the tragedians do. For *τιμὴν* Bentley conjectured and Kock reads *τ' ἐμὰν*.

336. *ὁσίοις Ἅμα μύσταισι χορείαν*. The common reading is *ἱερὰν Ὁσίοις μύσταις χορείαν*, but R. V. P. M. U. and all the best MSS. have *μύσταισι*. Fritzsche considers *ἱερὰν* a gloss on *ἀκόλαστον* or *ἀγνὴν*, and therefore omits it, promoting *ὁσίοις* to its vacant place, and making the final line *ἅμα μύσταισι χορείαν*, two Ionics *a minore*, in exact correspondence with the final line of the antistrophe *χοροποιὸν, μάκαρ, ἦβαν*. And this suggestion (with the substitution of *μετὰ* for *ἅμα*) is adopted by Kock, Meineke, Holden, Velsen, and Van Leeuwen. But of the two prepositions I much prefer *ἅμα*, as more suitable in itself, and more likely to have dropped out after *ἁγνὴν*.

340. *ἐγείρου. ἔγειρε* MSS. vulgo. The error seems to have arisen from a notion that the verb was to be connected with *φλογέας λαμπάδας*, which are in truth governed by *τινάσσων*. Fritzsche supposes, "*ἔγειρ'* pro *ἐγείρου* positum esse, sicut in Eur. Iph. A. 624, et alibi." Bergk says "Forte *ἐγείρου* praestat," and so Blaydes. Moreover (though much weight cannot be laid upon this) *ἐγείρου* brings the commencement of the antistrophe into exact correspondence with the commencement of the strophe.

341. *ἐν χερσὶ τινάσσων*. As observed in the Commentary, there seems to have been a marginal gloss *Ἴακχος γὰρ ἥκει*, signifying that the statue of Iacchus is

here brought out of the temple; and the last two words *γὰρ ἥκει* crept into the text between *χερσὶ* and *τινάσσων*, to the utter confusion of both sense and metre. For all the MSS. and the editions before Dindorf's read *ἐν χερσὶ γὰρ ἥκει* (or *ἥκεις*, which is merely an attempt to get some sense out of the interpolation) *τινάσσων*. Hermann was the first to eject the intruder, and he is followed by Dindorf, Kock, Velsen, Blaydes, Van Leeuwen. Bergk makes confusion worse confounded by retaining *γὰρ ἥκει* and omitting *τινάσσων*. Nobody seems to have noticed whence the objectionable *γὰρ ἥκει* must have been derived.

344. *φλέγεται δὴ φλογὶ* Hermann, Fritzsche, Holden, Kock, Velsen, so making two Ionics, in correspondence with the *ὁσίους ἐς θιασώτας* of the strophe. *φλογὶ φλέγεται δὲ* V. P. U. F^1. F^4. F^0. P^3. and others. *φλογὶ φέγγεται δὲ* R. P^2. P^1. W. W^1. V^1. and others and vulgo.

346. *ἀποσείονται* R. V. P. M. U. O. and the bulk of the MSS. Brunck, recentiores. *ἀποσείεται* W. W^2. H. F^4. edd. before Brunck.

347. *χρονίους ἐτῶν, παλαιούς τ' ἐνιαυτούς*. The reading of this line is extremely doubtful. The MSS. readings are *χρονίων ἐτῶν' παλαιούς τ' ἐνιαυτοὺς* M. O. P^3. V^1. *χρονίους τ' ἐτῶν παλαιοὺς ἐνιαυτοὺς* B. W^2. *χρονίων τ' ἐτῶν παλαιοὺς ἐνιαυτοὺς* F^1. F^3. F^4. P^2. P^5. V^2. H. W. W^1. and all editions before Invernizzi. *χρόνους τ' ἐτῶν παλαιοὺς ἐνιαυτοὺς* P. F^1. F^5. m. *χρόνων τ' ἐτῶν παλαιοὺς ἐνιαυτοὺς* U. *χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς* R. V. Invernizzi, recentiores, except Velsen, and except that Bothe reads *ἐτέων*. It will be observed that all the MSS. have *ἐτῶν*, and the collocation *ἐτῶν ἐνιαυτοὺς* is twice recognized by Eustathius. *ἐνιαυτὸς γοῦν χρόνος*, he says on Il. ii. 134, *ὁ διατριβὴν ἔχων, καὶ μὴ σύντομος· διὸ καὶ ἐπίθετον τοῦ ἔτους εἴληπται παρὰ τῷ Κωμικῷ, εἰπόντι ἐτῶν ἐνιαυτούς*. And again, on Odyssey, i. 16, after giving the same explanation of *ἐνιαυτὸς*, he adds *διὸ καὶ ὁ Κωμικὸς ἐπιθετικῶς αὐτὸ τίθησιν ἐν τῷ ἐτῶν χρονίους ἐνιαυτούς*. It seems, however, impossible that *ἐτῶν ἐνιαυτοὺς* can be right, especially as *ἐτῶν* does not suit the metre, which requires an Ionic *a minore* in the first place, answering to the *στέφανον μύρτ-* of the strophe. Dawes therefore proposed *ἀτῶν*, translating *excutit* (*ἀποσείεται*) *dolores diuturnarum noxarum, senilesque annos*. Reiske proposed *γνίων* or *γούνων*, Kock *ὀστῶν*, whilst Velsen reads *κράτων*. None of these suggestions are satisfactory, and it seems more probable that *ἐτῶν* is a mere gloss on *γήρως*, which, however, I have not ventured to introduce into the text. Cf. Lys. 670 *ἀποσείσασθαι τὸ γῆρας τόδε*.

349. *τιμῆς* so all the MSS. and all the editions before Brunck. *τιμᾶς* Brunck, recentiores. See on 332 supra.

350. *φέγγων*. The MSS. and all the editions before Dindorf have *φλέγων*, and so Kock: but the metre requires a spondee. Bothe has *φλέξων*; Blaydes and Van Leeuwen *φαίνων*. But far better than either of these is Hermann's *φέγγων*, which is adopted by Dindorf and (save as aforesaid) all subsequent editors.

351. *ἔξαγ' ἐπ' ἀνθηρὸν* all the MSS. except B., which without changing a letter makes a complete change in the sense, *ἔξαγε πάνθηρον*. The latter reading is found in all editions before Bergler; the former in Bergler and all subsequent editions.

355. *γνώμῃ μὴ καθαρεύει.* *γνώμῃ* (or *γνώμη*) R. V. P. M. U. P^3. F^4. C^1. and all editions, except Bothe, Meineke, Blaydes, and Van Leeuwen, who with B. O. C. L. L^1. and P^4. read *γνώμην*. *καθηρεύει* U. P^3. F^4. Zanetti, Neobari, Farreus, Bergler, and all subsequent editors. *καθαρεύοι* the other MSS. and the other editions before Bergler.

358. *ποιοῦσιν* MSS. vulgo. Velsen conjectures and Blaydes reads *ποιούντων*. Herwerden, for *μὴ 'ν καιρῷ τοῦτο ποιοῦσιν*, conjectures *μὴ χαίρων χρηστὰ ποιοῦσιν*; which Van Leeuwen reads.

359. *πολίταις* all the MSS. except P. M. m. and all the editions except Blaydes and Van Leeuwen. The excepted MSS. and editions read *πολίτης*.

366. *Ἑκαταίων*. See Appendix to Wasps on line 804. Here, as there, some alter the MS. spelling to *Ἑκατείων*. At the end of the line, for *ὑπᾴδων*, the reading of V. P. M. U. and most of the MSS. and all the editions, R. P^2. P^3. P^5. have *ἐπᾴδων*.

369. *τοισίδ' ἀπαυδῶ* Porson, Meineke. *τοῖσιν* Bentley. All the editions before Brunck have *τούτοισιν ἀπαυδῶ καὖθις ἀπαυδῶ καὖθις μάλ' ἀπαυδῶ*. It is unknown where Aldus got this unmetrical line, which is not found in any existing MS. Aulus Gellius, in the preface to his Noctes Atticae, quotes the first and last three of these long Aristophanics, and he reads the present line thus, *τούτοις αὖδῶ καὖθις ἀπαυδῶ καὖθις τὸ τρίτον μάλ' ἀπαυδῶ*, and this, which is also the reading of V. (except that V. omits the *τὸ* before *τρίτον*), is adopted by Brunck and subsequent editors before Meineke. Meier's suggestion *τοῦτον ἀπαυδῶ* is adopted by Holden, and Valcknaer's *οἷσιν ἀπαυδῶ* by Kock and Velsen. Blaydes alters the whole line into *τούτοις πρωυδῶ καὖθις πρωυδῶ καὖθις τὸ τρίτον μάλα πρωυδῶ*, and Van Leeuwen follows him. The other MS. variations for *τοισίδ' ἀπαυδῶ* are *τούτοις ἀπαυδῶ* R. M. U. and the bulk of the MSS., and *τούτοις μὲν ἀπαυδῶ* P. It will be observed that V. is the only MS. which has not the triple *ἀπαυδῶ*, which is undoubtedly the correct reading; and thus the first word must be the equivalent of the MS. *τούτοις*, and nothing seems so probable as Porson's emendation.

371. *καὶ παννυχίδας* MSS. vulgo. *κατὰ παννυχίδας* Meineke, Holden, Velsen. *ταῖς παννυχίσιν ταῖς ἡμετέραις* Hamaker, Van Leeuwen. And later in the line *καὶ τῇδε πρέπουσαν ἑορτῇ* Hamaker, Meineke, Holden, Van Leeuwen.

372. *χώρει νῦν*. All the best MSS. and all editions before Dindorf read *χώρει δὴ νῦν*. Bentley wrote "dele *δὴ* et lege *νυν* encliticum," and so Dindorf, recentiores. But although the omission of *δὴ* is required by the metre, we should retain *νῦν*, which is intended as a mark of time. The procession has been sifted, and a new stage commences. *Νοιο, νῦν*, they are to begin the march, which they could not do before. So when the processional hymn to Persephone is over, they begin the new stage *ἄγε νῦν ἑτέραν κ. τ. λ.* 381 infra. So with the third and final stages respectively, 395 and 441. Every editor, I believe, writes in some of these places *νυν*, and in others *νῦν*, but clearly all come within the same category. The Chorus have been doing one thing: *νοιο* they are to begin another. And with this all the MSS. are in accord.

374. λειμώνων. So all the MSS. except P. M. and m., and all the editions except Junta, Gormont, Neobari, Grynaeus, and Brunck. M. reads τῶν καθ' ᾄδου λειμώνων corrected into τῶν λειμώνων, and this corrected reading is found in Grynaeus. P. and m. read τῶν καθ' ᾄδου λειμώνων, and so Junta, Gormont, Neobari, and Brunck, contrary alike to the sense and to the metre.

375. κἀπισκώπτων R. V. Invernizzi, recentiores. καὶ σκώπτων the other MSS. and the editions before Invernizzi.

376. ἠρίστηται MSS. vulgo. ἠρίστευται Brunck, Fritzsche. ἠγίστευται Kock, Meineke. Halm suggests ἠσίτηται.

378. ἀρεῖς, Scaliger's suggestion in the edition which bears his name, was first introduced into the text by Bekker, and has since been universally followed, except by Bothe and Velsen. αἴρεις editions before Portus, and so R. U. P^3. F^4. F^5. and Invernizzi. αἴρῃς (or αἴρῃς) M. and the bulk of the MSS. Portus, and the subsequent editions before Invernizzi, and Bothe. αἱρήσεις V. αἴροις P. Velsen adopts Hamaker's conjecture ἄρξει.

380. σώζειν MSS. vulgo, except that V. has σώσει, whence, on Cobet's suggestion, σώσειν is substituted by Meineke, Holden, Paley, Blaydes, and Van Leeuwen.

382. ἄγε νῦν ἑτέραν. Some MSS. and some editions prefix ἡμιχόριον or ἱερεὺς to this and the other exhortations of the like character: but, of course, the lines are really spoken by the coryphaeus. Others consequently prefix KOP., but these, to be logical, should give the same prefix to all utterances of the Chorus except the choral songs. It is better to leave these distinctions to the reader's own intelligence.

394. ἀλλ' εἶα Bentley, Fritzsche, Meineke, Holden, Paley, Velsen, Blaydes, and Van Leeuwen. ἄγ' εἶα MSS. vulgo. ἀλλ' εἶα seems the right formula for proposing a change (cf. Thesm. 985, Plutus 316), and it harmonizes metrically with χωρεῖτε, infra 440.

397. χορείας. πορείας Velsen.

398. μέλος MSS. vulgo, and this is unquestionably right: but Kock suggests μέρος, and Meineke reads τέλος, and so Holden, Velsen, and Van Leeuwen.

403. κατεσχίσω μὲν MSS. vulgo, except that R. has κατασχίσω μὲν. κατασχισάμενος Kock, Meineke, Holden, removing, of course, the copula from κἀξεῦρες below. κατασχίσας ἐπί τε γέλωτι Blaydes.

405. τόν τε σανδαλίσκον Bentley, Elmsley (at Ach. 1201), Dindorf, recentiores, except Velsen, who writes καὶ τὸ σανδαλίσκον. τόνδε τὸν σανδαλίσκον MSS. editions before Dindorf. Blaydes changes ῥάκος into ῥάκιον.

406. κἀξεῦρες (or κἄξευρες) MSS. vulgo. ἐξεῦρες R. Kock. ἐξηῦρες Meineke, Holden, Blaydes. κἀξηῦρες Van Leeuwen.

414. μετ' αὐτῆς. It seems probable that this and the following line were intended to be symmetrical, and therefore the words μετ' αὐτῆς are omitted by Meineke, Holden, Velsen, and Van Leeuwen, and bracketed by Kock and Blaydes. "Hotibius" would transfer them to the next verse in the place of χορεύειν, with παίζειν for παίζων. Fritzsche, on the other hand, would lengthen the second line by making the speech of Xanthias run πρὸς δὲ κἂν ἔγωγε, and substituting τις ὢν for εἰμι καὶ in the

first. A simpler process would be to leave the first line as it stands, and insert *βούλομαι* between *γε* and *πρός* in the second.

422. Κλεισθένη Aldus, Fracini, and all other editions, except as mentioned below. Κλεισθένην (which, of course, is merely a wrong form of Κλεισθένη) U. V¹. V². W. W¹. P³. O. L. L¹. F⁴. Κλεισθένους (that is, the son of Cleisthenes) R. P. M. and the remaining MSS., Junta, Bekker, Fritzsche, Meineke, Kock, Paley, Velsen, Blaydes. Καλλίαν. V. The Scholiasts recognize both readings, the accusative and the genitive; *διαβάλλει τὸν* Κλεισθένη *ὡς φαυλόβιον καὶ πρὸς τοῦ Σεβίνου πορνευόμενον, διὸ καὶ δεινοπαθοῦντά φησιν ἐπὶ τῇ τούτου τελευτῇ*, says one. And another *ὑποτίθεται υἱὸν* Κλεισθένους, *οὗ τὸ ὄνομα οὐκ εἶπε, καθ' ὁμοιότητα γὰρ τοῦ πατρὸς ἐν ταῖς ἐρημίαις, καὶ περὶ τὰς ταφὰς καὶ τοὺς τάφους κακῶς ἔπασχεν.*

430. *κύσθου* MSS. Bergler, recentiores, except as mentioned below. In all editions before Bergler the word was spelt *κίσθου*. Bothe's suggestion *κύσθῳ* is adopted by Fritzsche, Meineke, and Kock.

432. Πλούτων R. V. P. U. and the great bulk of the MSS. and all editions before Brunck. Πλούτων' M. V¹. P¹. O. C. Brunck, recentiores. But when both readings are equally good, there seems no reason for departing from all the best MSS.

437. *αἶροι'* R. V. P. M. and other MSS. Dawes, Brunck, recentiores. *αἴροις* U. F⁴. editions before Brunck. After *ὦ παῖ* R. P. M. U. add *τὰ στρώματα* a mere gloss, as indeed appears from V. where it still remains in its proper place in the margin, as *τὰ στρώματα δηλονότι*. The true reading is found in V. and the other MSS. and is followed by Bekker, recentiores, except Bothe who with Brunck and Invernizzi retains the gloss in the text. Of the editions before Brunck the words *τά γε ὀτρώματα* are added to *ὦ παῖ* by Junta, Gormont, and Neobari; whilst Aldus and the others give the whole line as *αἴροις ἂν αὖθις αὖ γε παῖ τὰ στρώματα.*

439. *ἄλλ' ἤ* (that is *τί ἄλλο ἤ*, as Clouds 1287, Aesch. Sept. 847, and frequently elsewhere) Brunck, Thiersch. *ἀλλ' ἤ* vulgo. *ἀλλ' ἦ* Bergk.

444. *ταῖσιν* Bentley (and so it was afterwards found written in U.), Dindorf, recentiores. *ταῖσι* vulgo.

446. *πανυχίζουσιν* Bentley (and so it was afterwards found written in R. V.), Bekker, recentiores. *πανυχίζουσι* vulgo. *θεᾷ* R. Invernizzi, recentiores. *θεαί* vulgo.

448. *πολυρρόδους* vulgo. *πολυρράθους* O. C. L. L¹. Thiersch, Velsen.

453. Μοῖραι MSS. vulgo. Bergler in his Latin version translated this *Horae*, and Brunck in his revision left this translation unaltered. Meineke suggested Ὧραι or Μοῦσαι, and Van Leeuwen reads Ὧραι, observing "vocem traditam damnat adjectivum ὄλβιαι, *almae, beatae*, quod de *Horis* aptissimum, de *Musis* aptum, de *Parcis* ineptum." But as to this, see the Commentary.

455. Ἱλαρόν P. M. U. and most of the MSS. and every editor except Invernizzi. *ἱερόν* R. V. O. C. L. Invernizzi, a reading, as Blaydes remarks, derived from 447 supra.

458. *περὶ τοὺς ξένους* R. F¹. F¹. F⁵. P³. V³. m. Invernizzi, recentiores, except

Bothe. *περί τε τοὺς ξένους* V. P. M. U. O. C. L^1. and other MSS. *περί τε ξένους* W. W^1. F^2. F^3. H. and all editions before Invernizzi, and Bothe. Blaydes changes *τρόπον* into *βίον*, which doubtless goes more naturally with *διάγειν*.

462. *διαῤῥίψεις* R. V. V^2. Brunck, recentiores. *διατρίψῃς* P. M. U. and the MSS. generally, and all editions before Brunck. *γεῦσαι* all the MSS. (except R. which has *γεύσῃ*) and all editions before Bekker; and Bothe, Bergk, Velsen, and Paley since. *γεύσει* Bekker and (except as above) recentiores. But though the future is common enough in sentences of this kind, and occurs in 202, 203 and 524, 525 of this very play, yet the imperative is also found, as in Clouds 296, 297: and there seems no reason for departing from the unanimous reading of the MSS.

473. *ἑκατογκέφαλος* R. V. P. and almost all the MSS. Bentley, Brunck, recentiores. *ἑκατοντακέφαλος* M. U. O. C. B. and one or two others, and the editions before Brunck.

474. *πλευμόνων* R. M. and one or two other MSS. and every edition except Fritzsche, Bergk, Meineke, Holden, Kock, and Paley who with V. P. U. and almost all the other MSS. read *πνευμόνων*. The Scholiast says *Ἀττικοὶ τὸν πνεύμονα πλεύμονα λέγουσιν, ὡς καὶ τὸ νίτρον, λίτρον.*

482. *σπογγιάν* MSS. vulgo. But some recent editors prefer to spell it *σφογγιάν*.

483. *πρόσθου* MSS. vulgo. *προσθοῦ* Bergk and subsequent editors. But this is a mistake. The right accentuation is *πρόσθου*. The author of the Etym. Magn. s. v. *προοῦ* (not observing that *προοῦ* if so accented is an exceptional case), lays down the rule in terms contradicted by the very examples which he brings to support it. The true rule in regard to the second aorist imperative middle of verbs in *μι* is that "where the simple verb is monosyllabic so that if the accent is thrown back, it will fall on the prefix, it is so thrown back: but where the simple verb is polysyllabic, so that the accent, if thrown back, will still fall on the verb, it is not thrown back." No compound of *θοῦ* retains the circumflex. The MSS. give *πρόσθου* here, Birds 361, Soph. Trach. 1224; *ἔνθου* Knights 51; *σύνθου, ἀπόθου, κατάθου*, Etym. Magn. ubi supra, cf. infra 528, 627; *περίθου, ὑπόθου, παράθου*, Eccl. 131, 1031, 1033, and so on. In the Etym. Magn. the rule, which applies to the syllables of the *verb*, is absurdly referred to the syllables of the *prefix* itself. Mr. Chandler in his learned work on Greek accentuation (§ 819 *Compound verbs in μι*) while apparently adopting what he calls the "singular rule" of the Etym. Magn. mentions, as an exception, "*περιδοῦ* in Eccl. 121, for which the correct form *περίδου* occurs in the same author in Clouds 644, Ach. 772." But this is an oversight. The *περιδοῦ* in Eccl. 121 comes from *περιδέω*, and is not a compound verb in *μι* at all; the *περίδου* in Clouds 644 and Ach. 772 comes from *περιδίδωμι*, and is subject to the rule we are considering. All three words are rightly accented.

488. *οὐκ ἂν* V. and so Scaliger had conjectured. So Brunck, Bergk, Meineke, Velsen, Kock, Blaydes, Van Leeuwen. *οὔκουν* vulgo. *ἕτερός γ' αὖτ'* R. V. U. Invernizzi, Bekker, Dindorf, Meineke, Velsen, Van Leeuwen. *ἕτερος ταῦτ'* vulgo. *γ' ἕτερος ταῦτ'* Bergk. *ἕτερός γ' ἂν* (omit-

ting ταῦτ') Fritzsche, Paley. ἕτερός γ' εἰργάσατ' ἀνὴρ ταῦτ' Kock.

494. λημαριᾷς MSS. vulgo. The Scholiast mentions a various reading λημαρίας in the sense of μεγαλόφρων καὶ ἰσχυρὸς, and V. has it as a marginal reading. Photius explains λημαρίας by φρονηματίας, γεννάδας, without any reference to Aristophanes, and Suidas incorporates in his Lexicon the explanations of both Photius and the Scholiast. Hesychius has λημαρίαν· φρονηματίαν, which (being in the accusative) is clearly a reference to some other place in which the word occurs. It is not at all in the manner of Aristophanes to join together two epithets of almost precisely the same meaning. Yet λημαρίας is forced into the text in defiance of all the MSS. by Meineke, Velsen, Blaydes, and Van Leeuwen.

505. κατερικτῶν R. V. V¹. F². F⁵. and all the editions from Aldus downwards, except Meineke, Holden, Kock, Velsen, Blaydes, and Van Leeuwen, who with M. P. U. and the remaining MSS. spell the word κατερεικτῶν.

507. κολλάβους. Blaydes adds a τ' to this word.

508. οὐ μή σ'. The οὐ is omitted by Blaydes and Van Leeuwen, because, they say, after οὐ μὴ "non futurum sed subjunctivus aoristi debebat sequi." But the μὴ cannot stand alone. Nor is Blaydes more happy in suggesting ἄδειπνον ὄντ' or πεινῶντ' for ἀπελθόντ', though he introduces the first, and Van Leeuwen the second, conjecture into the text.

513. αὐληπρίς γέ R. M. P. U. and most MSS. and vulgo. αὐληπρίς τέ V. Blaydes.

514. ἥδη 'νδον Tyrwhitt, Dobree, Dindorf, Fritzsche, recentiores. ἥδ' ἔνδον MSS. vulgo.

519. ὀρχηστρίσιν R. Invernizzi, recentiores. And this the context requires. ὀρχηστρίσι is also found in V. and O. and is read by Brunck. αὐληπρίσι M. P. U. vulgo.

520. ὡς P. W. W¹. F¹. V². vulgo. ὅτι R. M. U. and the MSS. generally, Meineke, Holden, Kock, Velsen. ὅτ' V.

522. ποιεῖ V. Dindorf, Fritzsche, recentiores. ποιεῖς the other MSS. and editions. But the middle is almost always employed in this connexion.

523. Ἡρακλέα γ' ἐσκεύασα P. U. W. W¹. W². F². F³. F⁴. H. V². and all editions before Dindorf. Ἡρακλέα γ' ἐσκεύακα V. Thiersch. Ἡρακλέ' ἐσκεύασα R. Ἡρακλέα σκεύασα M. V¹. Ἡρακλέα σ' ἐσκεύασα O. Elmsley at Ach. 385, where the word ἐνσκευάσασθαι occurs, says casually "Confer Ranae 523 ubi fortasse legendum est Ἡρακλέα 'νεσκεύασα." And this hesitating suggestion is adopted by Dindorf, Fritzsche, and subsequent editors. It is difficult to say why, for as Blaydes, while adopting it, truly observes, "Multo frequentius in hoc sensu est simplex σκευάζειν quam ἐνσκευάζειν."

524. φλυαρήσεις R. W. P². P³. and all the editions. φλυαρήσῃς V. P. M. U. and most of the other MSS.

536. μετακυλίνδειν R. V. M. U. and others, Fritzsche, Meineke, recentiores. μετακυλιvδεῖν vulgo.

543. κυνῶν R. V. Bentley, Bekker, recentiores. κινῶν vulgo. φιλῶν Brunck, but see his note on Peace 1138.

544. ᾔτησεν MSS. vulgo. ᾔτησ' ἔμ' Van Leeuwen after Hamaker. But cf. Thesm. 633.

545. οὗτος . . . αὐτὸς. The proximity

of these two pronouns has caused some confusion in the MSS., R. V. O. and some others reading *αὐτὸς* for *οὗτος*, and omitting *αὐτὸς* before *πανοῦργος*. However the great bulk of MSS. and editions give the line as in the text. Velsen substitutes *ἀεὶ* for *αὐτὸς*. Blaydes, followed as usual by Van Leeuwen, for *αὐτὸς πανοῦργος* reads *πανοῦργος εὐθὺς*. Bergk changes *αὐτὸς* into *καὐτὸς*, and is followed by Meineke.

548. *τοὺς χοροὺς*. Kock suggests *τοῦ χοροῦ*, which Blaydes and Van Leeuwen adopt.

551. *κατέφαγ'* V. Bentley, Dindorf, recentiores. *κατέφαγεν* vulgo.

554. *ἀν' ἡμιωβολιαῖα* P^{3}. C^{1}. Kuster, recentiores. *ἀν' ἡμιωβολιμαῖα* H. F^{3}. W^{1}. W^{2}. *ἀνημιωβολιαῖα* R. V. P. V^{1}. V^{2}. and others, and the editions before Kuster. *ἀνημιωβολιμαῖα* M. U. The ensuing dialogue is variously distributed between the two women.

556. *κοὐκ οἶσθ'* MSS. vulgo. *κοὐκ οἶδ'* Blaydes, Van Leeuwen.

557. *ἂν γνῶναί* Elmsley (at Ach. 178), Dobree, Dindorf, recentiores. *αὖ γνῶναί* B. *ἀναγνῶναί* vulgo.

560. *ὃν οὗτος* R. V. M. U. O. C. P^{2}. P^{4}. P^{5}. F^{4}. *ὃν αὐτὸς* P. B. *ὅπερ σὺν* P^{2}. C^{1}. *ὃν οὕτως* L^{1}. The *τοῖς* after *αὐτοῖς* is omitted by R. P. M. and a few other MSS.—*κατήσθιεν* R. V. P. P^{3}. *κατήσθιε* M. U. P^{1}. P^{5}. At its first appearance in Aldus the line ran *ὅπερ σὺν αὐτοῖσι ταλάροις κατήσθιε*. This went on, till Portus added *τοῖς* between *αὐτοῖσι* and *ταλάροις*: and so it was read till Kuster changed *αὐτοῖσι* into *αὐτοῖς*. Next, Brunck from P. changed *ὅπερ σὺν* into *ὃν αὐτὸς*, whilst Invernizzi from R. V. changed *αὐτὸς* into *οὗτος*. Finally Bekker from the same MSS. added the *ν* to *κατήσθιε*, and brought the line into its present form.

562. *εἰς ἐμὲ* V. P. U. and the MSS. generally, and all the editions before Bekker, and Fritzsche afterwards. *εἰς μὲ* R. *εἴς με* M. Dindorf, Bothe, Bergk, Kock, Velsen, Van Leeuwen. *ἐς με* Meineke, Holden, Blaydes. But as Fritzsche truly says "Hujus versus numeri non tragici esse debent sed comici." And see infra at 673.

565. *δεισάσα* R. V. U. F^{1}. F^{4}. F^{5}. Bekker, recentiores, except Bothe and Velsen. *δείσασαι* vulgo. *που* V. Dindorf, recentiores. *πω* vulgo.

567. *ἐξάξας* Bentley, Kuster, recentiores. *ἐξάξας* MSS. and editions before Kuster. *τὰς ψιάθους* MSS. vulgo. *τοὺς ψιάθους* Dindorf.

576. *χόλικας* Schweighaeuser, Dindorf, recentiores. *κύλικας* MSS. editions before Dindorf. *κόλικας* is a *vox nihili*, and must represent either *κόλλικας muffins* or *χόλικας tripe*; *ἢ ἄρτους ἢ ἔντερα*, as the Scholiast explains it. But the first two syllables of *κόλλικας* are long, and *κόλικας* therefore must be either another form of, or a mistake for, *χόλικας*; which is now universally substituted for it.

582. *ὦ Κανθίδιον*. On the supposition that the second syllable of the word (if derived from *Κανθίας*) would be long, Meineke would either omit the *ὦ* or read *ὦ Κάνθιον*. But there is no certainty about these pet names.

584. *θυμοῖ* R. V. M. U. and the MSS. generally, Junta, Brunck, recentiores. *θυμεῖ* P. P^{2}. P^{5}. and, with the exception of Junta, all editions before Brunck.

592. *σαυτὸν ἀεὶ* W. W^{1}. W^{2}. H. F^{3}.

and all the editions before Invernizzi, and Bothe afterwards. The words are omitted in all the other MSS. and by Invernizzi and subsequent editors, most of whom mark a lacuna. No MS. substitutes any words in their place. Fritzsche inserts (in brackets) *πρὸς τὸ γαῦρον*; Meineke (without brackets) *πρὸς τὸ σοβαρὸν*, Van Leeuwen *σοβαρὸν ὄντα*.

595. *κἀκβαλεῖς* Fritzsche, recentiores, after Hermann's certain emendation. *κἀκβάλῃις* V. *καὶ βάλῃις* (or *βάλῃς*) R. P. V. and most of the MSS. and the older editions. *καὶ βαλεῖς* V^1. W^1. W^2. Invernizzi, Dindorf. *καὶ βάλλεις* M.

596. *'σται πάλιν*. *'στι πάλιν* (contra metrum) V. Aldus, Gelenius, Portus, Scaliger, Faber, Kuster, Bergler, and Bekker. This was corrected into *'στιν πάλιν* by Bentley, who is followed by Dindorf, Fritzsche, and Paley. Dawes commenting on Frogs 437 quotes the line as *'σται πάλιν* (without professing to amend it) and this is followed by Bergk, Meineke, Holden, Kock, Velsen, Blaydes, Van Leeuwen. There is little to choose between *'στιν* and *'σται* but on the whole I prefer the latter. R. P. M. V. and the MSS. generally have *πάλιν* alone. H. W. W^1. P^2. P^5. F^1. have *τις πάλιν*, and so Junta and (except as aforesaid) the editions before Fritzsche. This is probably a mere rearrangement of the letters in *'στι*, to save the metre.

611, 612. These two verses are variously distributed: but the arrangement in the text is commonly adopted and seems correct.

618. *βασανίσω* V. P^2. C. C^1. Bergk, Meineke, Holden, Velsen, Paley, Van Leeuwen. *βασανίζω* the other MSS. and editions.

620. *ἔτι δ' ἐς τὰς* all the editions before Brunck had *ἐπί τε τὰς*, and that is the reading of P. M. U. and almost all the MSS., but Dawes corrected it, as in the text, from Suidas, and his correction is confirmed by R. V. and followed by Brunck and all subsequent editors.

625. *ἔμοιγ' οὕτω* vulgo. *ἐμέ γε, τοῦτον* P. U. P^1. F^1., a curious variation, which is recognized by the Scholiast, and apparently arose from a notion that Dionysus is speaking. And this is followed by *αὐτὸν* for *αὐτοῦ* at the beginning of the next line.

630. *σεαυτὸν* R. P. U. and other MSS. Invernizzi, recentiores. *σὺ σαυτὸν* H. F^2. editions before Invernizzi. *ἑαυτὸν* V. B. *σαυτὸν* (without *σὺ*) M. O. V^1. W^1. F^2.

637. *χὠπότερόν γ'* R. V. B. C. P^2. V^1. W^1. L. L^1. Invernizzi, Bekker, Fritzsche, Meineke, Holden, Kock, Velsen, Blaydes, Van Leeuwen. *χὠπότερον* P. M. U. vulgo.

644. *ἰδού*. All the MSS. except P^2. and almost all the editions continue the entire line to Xanthias, as in the text. A few editions, not understanding the passage, follow P^2. in giving *ἰδού* to Aeacus.

649. *τί τάρταται*. The variations in this speech are as numerous as they are unimportant. The reading in the text is that of V. Bekker, Dindorf, Bergk, and Paley. All the editions before Brunck give as the retort of Aeacus *τί δὴ ταταῖ*. Brunck from P^5. changed this into *τί δ' ἰαττατταῖ*, and so H. F^2. R. runs both exclamations into one, *ἰαττατταττατταττατταῖ* which is probable enough, and is adopted by Invernizzi and Fritzsche,

and, except that they divide the word into a twice repeated *ἰατταταῖ*, by Dobree, Meineke, Holden, and Velsen. *ἀνύσεις τι*; *ἀτταταῖ*. ΑΙΑ. *τί τἀτταταῖ*; Kock, Blaydes, and Van Leeuwen. There are some other minor variations.

664. *ἤλγησέν τις* R. P. U. Dindorf, recentiores. *ἤλγησέ τις* V. M. editions before Dindorf. Dindorf suggests that the words *ἀλὸς ἐν βένθεσιν* should be brought up here to complete the senarius, and Van Leeuwen brings them up accordingly.

665. [*ἔχεις*]. This word is not in the MSS., but without it there is nothing to govern *πρῶνας*. Bergler suggests that *ἔχεις* may be understood from 659, but this seems impossible; Scaliger proposed and Van Leeuwen reads *πρωνὸς*, to be governed by *μέδεις*. Bergk proposed to read *ὃς Αἰγαίους ἔχεις πρῶνας*, and Velsen and Blaydes insert *ἔχεις* after *πρῶνας*, the former as part of the undisputed text, the latter in brackets. I too have inserted it in brackets, though rather to make sense than as thinking it was really inserted by Aristophanes. It seems to me that Dionysus in his agony is putting together some lyrical language without regard to the grammatical construction.

673. *ποιῆσαι* R. P. M. U. and other MSS. and vulgo. *νοῆσαι* V. and other MSS. Bergk, Meineke, Kock, Velsen, Blaydes, Van Leeuwen.—*πρὶν ἐμὲ* R. B. Invernizzi, recentiores. *πρίν με* vulgo. See on 562 supra.

682. *ἐπὶ βάρβαρον ἑζομένη πέταλον*. So all the MSS. and all the editions before Meineke, though it was his predecessor Bergk who in an evil hour threw open the floodgates of unwise conjecture by suggesting *ὀπὶ βάρβαρον ἡδομένη πίτυλον*. Cf. Peace 800 and the note there. Bergk, however, left the text unaltered; but Meineke introduces into the text *his* conjecture *ὑποβάρβαρον ἑζομένη κέλαδον*, in which he is followed by Holden, Blaydes, and Van Leeuwen. Velsen again reads *ἐπὶ βαρβάρῳ ἡδομένη κελάδῳ*. The MS. reading is far superior to any of these corruptions.

683. *κελαδεῖ* V. P. M. U. and the MSS. generally, and all the editions before Dindorf. *κελαρύζει* R. B. O. L^1. Bothe. *ῥύζει* (*snarls like a dog*) Dindorf, Meineke, Holden, Green, Merry. *τρύζει* (a word constantly used of the nightingale) Fritzsche, Kock, Velsen, Blaydes, Van Leeuwen. Blaydes says "Verum videtur aut *κελαδεῖ* aut *τρύζει*." *κρίζει* Seidler. *κελαδεῖ* is retained by Bergk and Paley. Nobody raises any objection to *κελαδεῖ*, which is used of the nightingale's song in Peace 801, and well suits the lightness and airiness of the present ode. Probably some grammarian wrote *τρύζει* in the margin, and the two words coalesced into the *κελαρύζει* of R.

684. *ὡς ἀπολεῖται*. Bergk alters this into *ἕως ἀπολεῖται*, which I confess I do not understand.

695. *ταὐτ'* V. P. U. Brunck, recentiores. *τοὔτ'* R. M. edd. veteres.

699. *αἰτουμένοις* all the MSS. (save that R. first had *αἰτουμένους*, which was corrected into *αἰτουμένοις*) and all the editions except Meineke, Holden, Kock, and Velsen, who adopt the faulty *αἰτουμένους*.

703. *εἰ δὲ ταὐτ'* R. V. P. M. and the MSS. and editions generally. *εἰ δὲ τοὔτ'* U. and a few other MSS. Brunck, Invernizzi, Dindorf, Bothe, Bergk,

Meineke, Holden. *Non temere sollicitanda optimorum librorum scriptura*, says Blaydes; an excellent aphorism often disregarded. In the next line I, with some other editors, place a comma after πόλιν, πόλιν being understood after ἔχοντες. I do not believe that τὴν πόλιν καὶ ταῦτ' ἔχοντες κ.τ.λ. is good Greek for *And that too having the city, &c.* The examples adduced to justify this position of καὶ ταῦτα are mostly very wide of the mark. Καὶ ταῦτα in this sense must either introduce the subsentence, or follow immediately after the special circumstance which it adds to the preceding statement.

711. ψευδολίτρου R. V. M. Brunck, recentiores. ψευδονίτρου the other MSS. and earlier editions. Brunck cites the old grammarians, who all recognize that the Attics used λ for ν in νίτρον as in πνεύμων, Eustathius on Il. iv. 363; Pollux, vii. 39; Photius and Moeris, s.v. λίτρον, &c. Some refer to this very passage as an example. And see on 474 supra.—κονίας V. P^2. P^5. H. F^4. C^1. Bentley, Brunck, recentiores. τε κονίας R. P. M. U. and the MSS. generally, and the editions before Brunck.

714. ἰδὼν Bentley, Dindorf, recentiores. εἰδὼς MSS. editions before Dindorf.

718. πολλάκις γ' P. U. H. W^2. F^1. and all editions except Fritzsche, Velsen, Blaydes, and Van Leeuwen. The γε is omitted in the other MSS. Hermann proposed πολλάκις δ', an impossible reading, since an Epirrhema or Antepirrhema recited by the Coryphaeus never is, or could be, hooked on by a conjunctive particle to a Strophe or Antistrophe sung by the Chorus. Nevertheless, this error is adopted by Fritzsche, Velsen, Blaydes, and Van Leeuwen.

719. καλούς τε κἀγαθοὺς. So all the MSS. (except C. and L. which read κακούς τε κἀγαθοὺς) and all the editions before Holden. Meineke, however, sharing the general impression that the next line speaks of a bad as well as of a good coinage, concluded that the present line must mention bad as well as good citizens; a very unwarrantable conclusion, for it is by no means necessary that one branch of a comparison should embrace every detail comprised in the other. However, the suggestion was sufficient to set the conjecturers to work. Meineke himself (Vind. Aristoph.) would read κακούς τε κἀγαθοὺς, and Holden and Kock so read. But if οἱ κακοί τε κἀγαθοὶ could ever, in Aristophanes, mean *the evil and the good*, it could only be where the two are fused into one class, and not where, as here, the two classes are being distinguished from, and contrasted with, each other. Thus Solon (Polity of Athens, chap. 12) says θεσμοὺς δ' ὁμοίους τῷ κακῷ τε κἀγαθῷ ἔγραψα, "I made equal laws for all citizens." In the Funeral Oration of Pericles (Thuc. ii. 41) πανταχοῦ δὲ μνημεῖα κακῶν τε κἀγαθῶν ἀΐδια ξυγκατοικίσαντες, we should probably with some MSS. read καλῶν. But if not, the speaker is blending together, not distinguishing between, the two. To my mind, however, in Aristophanes, the words could only be a parody on his favourite καλοί τε κἀγαθοὶ, and would mean *virtuous villains*. Velsen introduces a really horrible doggrel of his own τοὺς καλοὺς καὶ τοὺς κακοὺς into a trochaic tetrameter, perhaps the most harmonious of

all metres, and even more harmonious in the hands of Aristophanes than in those of the Tragic Poets. But some scholars, provided they can get the proper number of syllables into a line, entirely ignore the melody of the verse (as witness Bergk's dreadful *-σω 'γὼ σφὼ* in 1480 infra), a consideration which Aristophanes *never* ignored. Moreover, in composing his doggrel, Velsen overlooks the fact that the adjective *καλὸς* in Aristophanes *never* includes any reference to moral virtue, and that *οἱ καλοὶ καὶ οἱ κακοὶ* on his lips could mean nothing but "the beautiful and the wicked." This again shows the absurdity of a still older conjecture by Duker *τοὺς καλούς τε κοὐ 'γαθούς*. Other conjectures have been made, which are not worth repeating here. And, of course, if the view taken of this Antepirrhema in the Commentary be correct, all excuse for these alterations at once disappears.

720. *καὶ τὸ καινὸν χρυσίον*. For the reasons mentioned in relation to the foregoing line, Kuster proposed to read *κἀὶ τὸ καινὸν χαλκίον*. And Meineke actually substitutes for the text the words *καὶ καλῶς κεκομμένον*. This was his first mode of equalizing the two branches of the comparison. Afterwards, in his Vind. Aristoph., he abandoned it for the alteration in the preceding line, already considered.

721. *τούτοισιν οὖσιν*. Meineke suggests, and Holden and Kock read, *τοίτοισι τοῖσιν*.

724. *ἴν τε τοῖς*. From the strange notion that this line is governed by *χρώμεθ' οὐδὲν*, in which case we should expect *οὔτ' ἐν τοῖς Ἕλλησι*, various transpositions have been made in these verses by Meineke and other recent editors. But the words are really, as Holden observes, connected with *κεκωδωνισμένοις*, *tested both amongst the Hellenes and amongst the Barbarians*.

730. *προυσελοῦμεν* R. Bekker, recentiores, except Bergk. *προσελοῦμεν* the MSS. generally, and the editions before Brunck. Dawes considered that the *προσ-* was long, because followed by the digamma, and accordingly Brunck and Bergk write it *προσἐλοῦμεν*. Stobaeus, 43. 28, citing this passage gives *προυγελοῦμεν*, and so Bentley proposed, Hesychius explaining *προυγελεῖν* by *προπηλακίζειν* and *ὑβρίζειν*. Grotius proposed *προυξελῶμεν*. There is the same difficulty in Aesch. Prom. 447. Meineke is thoroughly dissatisfied with the way in which Aristophanes wrote this Antepirrhema, and sets to work with great zeal to improve it. Some of his alterations have already been noticed. Here he would change *χαλκοῖς* into *μαλακοῖς*, so striking out the very analogy on which Aristophanes is insisting between the pinchbeck coin and the pinchbeck citizens. Two lines below he would alter *ὑστάτοις ἀφιγμένουσιν* into *ὑστέροις ἀφιγμένοισιν*, meaning that the spurious citizens arrived later than the genuine. But the genuine citizens, in their own opinion, never arrived at all: they were Autochthons, native children of the ground: and Aristophanes is laying stress on the fact that the people employ the newest comers, the very latest arrivals. In 731 he would alter *εἰς ἅπαντα* into *οὖσι πάντα*, and in 734 *καὶ νῦν* into *κἂν νῦν*.

741. *ἐξελεγχθέντ'* V. P. U. B. F^1. and (with the λ doubled) R. Brunck, recen-

tiores, except Velsen, who with M. H. m. and the editions before Brunck reads *ἐξελίγξαντ'*.

743. *ᾤμωξε* M. Brunck, recentiores. *οἴμωζε* R. V. P. U. and the MSS. generally, and all editions before Bergler who wrote *ᾤμωζε*. *οἰμωξε* H. P^{b}. from the latter of which, coupled with Bergler's emendation, Brunck derived the present reading.

748. *καὶ τοῦθ'* R. V. Dindorf, Fritzsche, recentiores, down to Blaydes. *κἀὶ τόθ'* vulgo.—*ἀπίῃς* R. V. Kuster, Brunck, recentiores. *ἀπῆς* vulgo.

757. *καὶ βοὴ* R. V. Meineke, Holden, Velsen. *χὴ βοὴ* vulgo. Fritzsche and Holden continue the whole of the next line to Xanthias, though *he* could have known nothing of Aeschylus and Euripides: whilst Meineke postpones it to lines 759, 760, and makes it the last line of the speech of Aeacus. There is no ground for these changes. The MS. arrangement is far better.

759. *πρᾶγμα μέγα* R. P. U. V^{1}. V^{2}. W^{2}. F^{4}. Bekker, recentiores. V. omits *μέγα*, and M. substitutes *σφόδρα*. *γὰρ* takes the place of *μέγα* in many MSS. and in all editions before Bekker. The *μέγα* which concludes the line is found in almost all the MSS. and editions, but *πάνυ* is found in a few MSS., an obvious transfer from the following line. One *πρᾶγμα* is omitted, doubtless by an oversight, by Portus and Kuster.

762. *ἀπὸ* MSS. vulgo. *περὶ* Velsen, Blaydes, Van Leeuwen. But see the Commentary.

765. *μανθάνω*. Meineke destroys the liveliness of the line by changing *μανθάνω* into *μανθάνεις*; and giving the word to Aeacus. Xanthias, of course, means that he quite understands what Aeacus is saying about the dinner, and precedence, in the Prytaneum, since such things are as well known in Athens as in Hades.

771. *ὅτε δὴ* R. V. P. M. U. and the MSS. and editions generally. The English MSS. O. C. L. L^{1}. have *ὅτε δὲ* which is approved by Dobree, and adopted by Meineke, Holden, and Blaydes. I should have followed their example, had the reading received any countenance from the better MSS. But see infra 789. *ὅτε δ' οὖν* Fritzsche, Velsen.—*κατῆλθ'* R. V. P. M. U. and the MSS. generally, Brunck, recentiores. *κατῆλθεν* editions before Brunck.

772. *τοῖσι βαλλαντιστόμοις* R. U. F^{1}. F^{4}. F^{5}. Bergk, Meineke, Holden, Kock, Velsen, Paley, Green, Merry, Van Leeuwen. *τοῖσι βαλαντιστόμοις* V. P. V^{2}. W^{2}. *τοῖς βαλαντιστόμοις* M. *τοῖς βαλαντιητόμοις* C. F^{3}. editions before Brunck who, from P., changed *τοῖς* into *τοῖσι*. And subsequent editors (except those mentioned above) have followed his reading *τοῖσι βαλαντιητόμοις*.

786. *αὐτοῖν* V. Blaydes, Van Leeuwen. *αὐτῶν* vulgo.

794. *πρός γ' Εὐριπίδην* R. and all the editions. But the other MSS. omit the *γ'*.

795. *τὸ χρῆμ'* R. Bekker, Fritzsche, recentiores. *τί χρῆμα* V. P. M. U. and the other MSS. and editions.—*ὀλίγον ὕστερον* R. M. P. U. the MSS. generally and vulgo. *ὀλίγον γ' ὕστερον* V. Blaydes.

800. ΞΑ. *πλινθεύσουσι γάρ*; The MSS. readings *πλινθεύσουσί γε* (and so, vulgo), *πλινθεύσουσί τε*, and *πλινθεύουσί τε* continue the words to Aeacus. Bergk was

the first to perceive that they are an interruption by Xanthias, but he read ΞΑ. *πλινθεύσουσι γῆν*; deriving the *γῆν* from Bothe, who read *καὶ πλαίσια ξύμπτυχθ' ἃ πλινθεύσουσι γῆν*. Kock suggested the reading in the text, which is adopted by Meineke, and all subsequent editors.—*ξύμπηκτα* M. U. V^2. F^4. vulgo. *σύμπηκτα* P. *σύμπτυκα* R. *ξύμπυκτα* V. *ξύμπτυκτα* O. M^1. V^1. P^4. Brunck, Bothe, Blaydes, Van Leeuwen.

803. *τὸν Αἰσχύλον*. For *τὸν* Ranke suggested *τόδ'*, and Blaydes reads *τάδ'*.

804. *ἔβλεψε γοῦν* V. P. and the MSS. generally, Brunck, Bekker, Bothe, Fritzsche, Meineke, recentiores. *ἔβλεψεν οὖν* M. U. editions before Brunck. *ἔβλεψε δ' οὖν* R. Dindorf, Bergk.

809. *τοῦ γνῶναι περὶ Φύσεως*. Blaydes (followed by Van Leeuwen) converts this into *τῆς φύσεως πέρι Γνῶναι*.

814. *ἔνδοθεν ἔξει*. Velsen proposes *ἔνδοθι πέψει*.

815. *ὀξύλαλον . . . ὀδόντα his strident tusk*, so (or *ὀξυλᾶλον*) R. V. P. M. U. and the bulk of the MSS., and so Aldus and all succeeding editions (except Fracini who, no doubt by an oversight, reads *ὀξυλάλων*) down to Gelenius who (either by an oversight or taking *ὀξύλαλον* to be used adverbially) has *ὀδόντας*. Rapheleng restored *ὀδόντα*, but the error of Gelenius was reintroduced by Portus and subsequent editors down to Bergler, who again restored the true reading. Brunck in his note says that P^3. and P^5. have *ὀξύλαλον . . . ὀδόντας* which he retains and approves, explaining, strangely enough, that "*ὀξύλαλον* substantive accipiendum est pro *τὸ ὀξύλαλον garrulitas*"; but in a supplemental note he says that P^3. has *ὀξυλάλου*, which he prefers. Bekker went back to the old error of Gelenius, whilst Dindorf and Merry adopt Brunck's final proposition and read *ὀξυλάλου ὀδόντα*. The MS. reading was restored by Fritzsche, and accepted by all subsequent editors except Merry, and except Blaydes who is constrained by his wanton change of *παρίδῃ* into *ἐπαΐῃ* to read *ὀξυλάλου*, though he retains *ὀδόντα*.—*παρίδῃ* V. Hermann, Fritzsche, recentiores. *περίδῃ* R. *περιίδῃ* P. *περ ἴδῃ* M. U. and most MSS. and all editions before Fritzsche.

818. *ὑψιλόφων* U. P^2. P^4. F^4. and all editions before Invernizzi: and Bothe, Fritzsche, Blaydes, and Van Leeuwen since. *ἱππολόφων* R. V. P. M. and the MSS. generally, and, except as aforesaid, the editors since Invernizzi. Both Beck and Fritzsche suggest that *ἱππολόφων* crept in from *ἱππομάμονα* three lines below.

819. *σκινδαλάμων* (or *-μῶν*) V. and some other MSS. Bentley, Fritzsche, Bergk, Meineke, Kock, Paley, Merry. *σκινδάλμων* (or *-μῶν*) R. P. M. U. and the bulk of the MSS., and all editions before Brunck. Brunck unfortunately introduced the question of dialect, quoting from Moeris *σχινδαλμὸς ἐν τῷ χ, Ἀττικῶς, σκινδαλμὸς, Ἕλληνες*. In the notes on Moeris, Sallier, observing that in Aristophanes (here and Clouds 130) and other writers of pure Attic, all MSS. commence the word with *σκ-*, suggests that in Moeris the two forms should be transposed, whilst Hudson and Pierson, with even less reason, would alter the spelling in Aristophanes. This latter view was adopted by Brunck, who accordingly wrote *σχινδαλμῶν* here. Porson saw, as Bentley had seen before

him, that the line should commence with a dactyl, and for that reason (and not as pronouncing any opinion as to the right spelling of the word) changed Brunck's σχινδαλμῶν into σχινδαλάμων. And σχινδαλάμων is read by Bekker, Dindorf, Bothe, Holden, Velsen, Blaydes, and Van Leeuwen. But of course when Moeris says that one form is used Ἀττικῶς, and the other Ἑλληνικῶς, he does not mean to exclude from the Hellenic form the principal Hellenic writers, the poets, philosophers, and historians of Athens. He means that the first form is used by the Athenians only, the second by the Athenians in common with the other Hellenic peoples. To give one example out of five hundred, he says θύραζε, Ἀττικῶς. ἔξω, Ἑλληνικῶς, yet of course both forms are quite common with Attic writers. Much mischief has been done by critics not bearing in mind that Ἑλληνικῶς does not mean *un-Attic*. For παραξόνια (from ἄξων, *whirling of splinters*) which immediately follows, Herwerden suggests παραξόανα (from ξέω, *scrapings of splinters*).

826. ἔνθεν δ' ἡ Bothe. ἔνθεν δὴ R. V. and the MSS. and editions generally. ἔνθεν δὲ P. Fritzsche, Paley. δὲ seems natural here, as in the second and third stanzas, and the reading δ' ἡ accounts for both variations.—λίσπη MSS. vulgo. Meineke and a few others alter it into λίσφη as the more Attic form: an example of the mischief mentioned on 819 supra. And see supra on 149.

829. πλευμόνων. The MSS. and editions are divided between πλευμόνων and πνευμόνων here, as in 474 supra.

830. μεθείμην V. P. M. U. and many other MSS., so confirming the conjecture which Dawes had put forward before the reading of any of these MSS. was known. "Qui vel verbum activum μεθίημι," says that eminent critic, "cum genitivo, vel medium μεθίεμαι cum accusativo rite conjungi existimat, loquendi consuetudinem ab Atticis servatam ignorat." In his time, and indeed down to Brunck's edition, μεθείην which is found in R. and one or two inferior MSS., was the reading of every edition. μεθείμην is read by Brunck, and all subsequent editors.

838. ἀπύλωτον V. P. M. U. and apparently all MSS. except R., and all editions before Invernizzi, and Bekker, Bothe, Fritzsche, Bergk, and Paley since. ἀθύρωτον R. Invernizzi and (except as aforesaid) subsequent editors.

847. μέλαιναν V. P. M. U. and the MSS. and editions generally. μέλανα R. V^2. W^2. F^2. Meineke, Holden, Kock, Velsen, Merry, Blaydes, Van Leeuwen.

853. ἄπαγε V. P. M. U. and the MSS. and editions generally. ἄναγε R. Bergk, Meineke, Kock, Velsen, Blaydes, Van Leeuwen.

857. πρέπει R. V. P. M. and almost all the MSS. and editions. θέμις U. O. C. L. L^1. W^1. W^2. V^1. P^1. F^1. Dindorf, Meineke, Velsen. θέμις seems the better word, but the preponderance of MS. authority against is too marked to permit its acceptance.

859. ἐμπρησθεὶς vulgo. ἐμπρισθεὶς V. P.

863. Πηλέα γε R. V. Bekker, recentiores. Πηλέα τε P. and other MSS. and all the older editions. Πηλέα σε M. Πηλέα (alone) U. and other MSS.

866. ἐβουλόμην μὲν MSS. vulgo. We should certainly have expected ἄν, and

Dawes referring to (amongst other passages) 672 supra, Eccl. 151, Wasps 960, proposes either *ἐβουλόμην μὲν ἄν*, which Brunck accepts, or *ἐβουλόμην ἄν*. It seems, however, impossible to make any change in the face of such passages as the commencement of Antiphon's speech, "In the matter of the murder of Herodes," where *ἐβουλόμην μὲν*, without *ἄν*, is used exactly as here. At the end of the line, *ἐνθάδε* is altered by Meineke, Blaydes, and Van Leeuwen into *ἐνθαδί*.

867. *ἀγὼν νῷν*. The old editions read *ἀγὼν νωῖν*, but Bentley and Dawes saw that *ἀγὼν* required the article, *ἀγὼν*, and that *νῷν* must consequently be read as a monosyllable. The latter alteration is confirmed by every MS.; and therefore *ἀγὼν*, which is found in most MSS., becomes unmetrical, and the former alteration becomes necessary on this ground also. The double alteration was accepted by Brunck, and all subsequent editors.—*τί δαί*; R. P. U. and other MSS. Brunck, recentiores. *τίη* V. and other MSS. edd. before Brunck. *ὁτιή* M.

880. *πορίσασθαι* R. V. Bekker, recentiores. *πορίσασθε* (with a colon after *στομάτοιν*) P. M. U. and most of the MSS. and all editions before Bekker.

881. *ῥήματα* MSS. vulgo. But some recent editors object to *ῥήματα*, apparently from not observing that throughout this contest the word is specially appropriated to the weighty sayings of Aeschylus. Thiersch conjectures *ῥεύματα*, Bergk *ῥήγματα*, Kock *πρέμνα τε* (which Velsen inserts into the text), Meineke *κρημνά τε*. Blaydes dismisses these conjectures with the words "Frustra. *ῥήματα* Aeschyli sunt (v. 821, 824, 828), *παραπρίσματ' ἐπῶν* Euripidis. Correxi *κνίσματα* quod melius cum *παραπρίσματα* conveniet."

884. *ὁ μέγας* Hermann, Dindorf, recentiores. *ὅδε μέγας* (contra metrum) MSS. editions before Dindorf.

888. *ἐπίθες λαβὼν κ.τ.λ.* V. P. M. U. H. B. V^2. and all the five Florentine MSS. and almost all the editions. R. transposes *λαβὼν*, placing it after *λιβανωτὸν*, which Invernizzi follows, not observing that it makes the line unmetrical. Dindorf commences the line with *ἴθι δὴ*, which he gets, I suppose, from 891 infra, and omits *λαβὼν* altogether. Fritzsche shuffles the words into a new arrangement, *ἐπίθες λιβανωτὸν καὶ σὺ δὴ λαβών*, and is followed by Kock, Velsen, and Blaydes. The MS. reading is retained by Bergk, Meineke, Holden, Paley, Van Leeuwen.

889. *θεοῖς* R. V. M. U. and the MSS. and editions generally. *θεοί* P. Brunck, Holden, Blaydes, Van Leeuwen.

890. *σοι* V. P. M. U. and the MSS. and editions generally. *σου* R. Bekker, Fritzsche, Bergk, Kock, Blaydes.

893. *ξύνεσι* R. C. F^1. Dawes, Invernizzi, recentiores. *ξύνεσις* vulgo. Bentley for the sake of the metre changed *καὶ ξύνεσις* into *ξύνεσίς τε* and so Brunck.

897. *ἐμμέλειαν δαΐαν*. All the MSS. and editions (except as hereinafter mentioned) have *ἐμμέλειαν ἔπιτε* (or *ἔπι τε* or *ἐπί τε*) *δαΐαν ὁδόν*. See the Commentary. Dindorf was the first to bring the line into metre and sense by changing, in the preceding line, *τινα* into *τίνα*, and omitting *ἐμμέλειαν*. *We long to hear what hostile path ye will enter.* Blaydes writes (after *ἀκοῦσαι*) *τίν' ἔπιτον δαΐαν λόγων ὁδόν*. The other suggestions all require considerable changes, or create

a lacuna, in the antistrophe 994 infra Bothe reads *ἐμμέλειαν ἐπιτηδείαν*. Fritzsche reads (after *ἀκοῦσαι*) *ἐμμέλειάν τέ τιν', ἔπη τε, δαΐαν ὁδὸν λόγων*. Meineke changes *τινα λόγων ἐμμέλειαν* into *τίνα λόγων τίν' ἐμμελείας*. Green follows Dindorf; and Holden and Van Leeuwen follow Meineke.

901. *λέξειν* V. M. U. and other MSS. and vulgo. *λέξαι* R. P. Invernizzi, Bekker, Fritzsche, Bergk, Kock, Paley.

905. Δ10. The MSS. and generally the editions give these two lines to Dionysus, but Fritzsche and several recent editors transfer them to the Chorus, in correspondence with the antistrophe 1004, 1005.

908. *ὑστάτοις* MSS. vulgo. *ὑστέροις* Blaydes, Van Leeuwen.

911. *ἕνα τιν' ἂν* V. Dobree, Bekker, Dindorf, Bothe, Fritzsche, Bergk, Holden, recentiores. All the editions before Brunck have *δή γ' ἕνα τινὰ* (or *τιν'* where the augment is prefixed to the following verb) and so H. F^3. C^1. *δῆτα ἕνα τινὰ* P^2. whence Brunck and Invernizzi *δῆθ' ἕνα τινα*. *ἕνα γέ τινα* Dawes (on Plutus 707), Porson (Suppl. Pref. Hec.), Elmsley (on Ach. 569), Cobet (N. L. 578), Meineke. But the *ἂν*, if not necessary, improves the sentence. Most of the better MSS. R. M. P. U. and others have merely *ἕνα τινὰ*, which does not satisfy the metre.—*καθῖσεν* V. (according to Bekker) Bekker, Dindorf, recentiores, except Blaydes who writes it *καθεῖσεν* after Dawes and Porson ubi supra, but *καθῖσεν* is the commoner form. See Veitch's Irregular Verbs, s. v. *καθίζω*. Most of the best MSS. have *κάθισεν*, and so Aldus, Fracini, Gormont, and Grynaeus, whilst Junta and the other editions before Kuster have *κάθισεν*. According to Velsen V. has *ἐκάθισεν*, and so Kuster, Bergler, Brunck, and Invernizzi. *ἐκάθιζεν* V^2. *κάθιζεν* Elmsley ubi supra.

913. *γρύζοντας*. Blaydes altered this into *γρύζοντά γ'*, not observing, apparently, the *οἱ δ' ἐσίγων* two lines below.

919. *καθοῖτο* R. V. P. M. and many other MSS. Brunck, Invernizzi, Bekker, Dindorf, Bothe, Fritzsche, Bergk, Paley, Green, Blaydes. *καθῆτο* U. and other MSS. and editions before Brunck. *καθῆτο* Dobree (at Plutus 992), Meineke, Holden, Kock, Velsen, Merry, Van Leeuwen.

920. *τι φθέγξεται* R. V. Bekker, recentiores (but Velsen says that R. V. have *τί* not *τι*). All editions before Bekker have *φθέγξαιτο δή*, which appears to be found in but one MS., viz. F^3. Most of the MSS. read *φθέγξαιτο* with *τι* either preceding or following it.

926. *ἄγνωτα* (or *ἀγνῶτα*) MSS. vulgo. Cobet declares that *ἄγνωστα* is here required, and on the strength of that declaration it is adopted by Meineke, Kock, Velsen, and Blaydes. Yet the change is plainly neither requisite nor desirable.

930. *ῥᾴδι' ἦν* R. V. P. M. U. and many other MSS. Porson (Suppl. Pref. Hec.), Bekker, Bothe, Fritzsche, and all subsequent editors except Blaydes. Many other MSS. and all editors before Bekker have *ῥᾴδιον ἦν*. Bentley omitted the *ἦν*, and so Dindorf and Blaydes. But *ῥᾴδι' ἦν* was far more likely to be corrupted into *ῥᾴδιον* or *ῥᾴδιον ἦν* than the converse.

932. *ἱπαλεκτρυόνα* MSS. vulgo. Porson objects to an anapaest in the fourth place (Suppl. Pref. Hec.) and Bp. Monk on Hipp. 377 contracts the word to *ἱπαλεκτρύω*. Bothe changes it to *ἱππο-*

λεκτόρα, and (what is more surprising) is followed in this by Fritzsche, Meineke, Holden, Kock, Velsen, and Van Leeuwen. However sparingly Aristophanes uses an anapaest in this place, he certainly does so on certain occasions; the form ἀλεκτρυόνα is necessary in 935 infra; it can hardly be doubted that Aristophanes would employ the actual words of Aeschylus; and the MSS. are unanimous. This question occurs again in 937 infra.

936. ποιά γ' R. P. M. U. O. C. M^1. V^1. V^2. W^1. W^2. F^2. F^1. Brunck, Invernizzi, Bothe, Fritzsche, Holden, Kock. ποῖ ἅττ' V. H. F^1. F^3. F^5. C^1. B. vulgo.

939. τὸ πρῶτον εὐθὺς V. Bentley, Brunck, recentiores. τὸ πρῶτον μὲν εὐθὺς all editions before Brunck. πρῶτον μὲν εὐθὺς H. E. P^2. P^5. C^1. πρῶτον εὐθὺς (without τὸ) P. M. U. and many MSS. εὐθὺς without either τὸ πρῶτον or μὲν R. O. V^1. W^2.

942. λευκοῖς R. V. U. O. B. V^1. W^1. W^2. F^4. Invernizzi, recentiores. μικροῖς P. M. and other MSS. and all editions before Invernizzi, though Brunck, "aurium solum judicium secutus," writes it μικροῖς τε τευτλίοισιν. μικροῖς is doubtless, as Dobree says, a gloss indicating that τευτλίοισιν is a diminutive.

943. ἀπηθῶν P^2. P^3. Brunck, recentiores. ἀπηθὼν V. ἀπ' ἠθῶν, *from manners*, R. P. M. U. editions before Brunck.

944. Κηφισοφῶντα μιγνύς. These two words are by Velsen taken from Euripides and given to Dionysus. And so Van Leeuwen.

946. εἶπ' ἂν R. V. Invernizzi, recentiores, except Blaydes, who omits μὲν in the earlier part of the line and inserts ἂν before εἶπεν, Van Leeuwen, as usual, following him. εἶπεν (but otherwise as in the text) M. P. U. and other MSS. and all editions before Invernizzi.

947. (ΔΙ.) R. V. M. P^2. recentiores. (ΑΙΣ.) the other MSS. and editions before Brunck.

948. οὐδὲν MSS. vulgo. οὐδένα Blaydes, Van Leeuwen.

953. περιπατεῖν. περίπατος vulgo. See the Commentary.

957. ἐρᾶν MSS. vulgo. Some recent editors have objected to the word. Fritzsche connects it with στρέφειν "*to love to dodge.*" Velsen omits it, leaving a lacuna. Blaydes substitutes τε καὶ for it, Van Leeuwen περᾶν, after a suggestion of Meineke.

958. κάχ' ὑποτοπεῖσθαι. Almost all the MSS. and the editors generally, since Brunck, write this in two words. The older editions, with a few MSS., write it in one, καχυποτοπεῖσθαι.

964. κἀμοῦ γ' V. P. M. m. V^2. F^1. vulgo. κἀμοῦ (omitting γ') R. U. H. O. B. W^1. W^2. and other MSS. κἀμοὺς Dobree, Fritzsche, recentiores, except Green and Merry.—ἑκατέρου R. V. and the MSS. generally and vulgo. ἑκατέρους P. P^2. P^3. M. U. and a few others, Brunck, Bothe.

965. τουτουμενὶ (in one word) Dindorf, Fritzsche, recentiores. Cf. Birds 448; Eustathius on Iliad, i. 54. τούτου μενὶ (in two words) R. Bekker. τούτου μὲν οὖν U. W^1. W^2. and all editions before Bekker. τούτου μὲν V. P. M. O. and a few other MSS., whilst others again have τούτου μὲν ὁ and τούτου μὲν γὰρ. Doubtless the unusual form τουτουμενὶ for τουτουὶ μὲν was a stumbling-block to the transcribers. At the end of the line Μανῆς (variously accented) is the reading of all the MSS. except P. and of the editions generally. P. has Μιύγνης.

967. *οὐμοὶ* (variously accented) V. P. M. U. and the MSS. and editions generally. *οὐμὸς* R. Kock. *ἐμοὶ* B. P^1. Dobree.

969. *που*. Velsen and Kock change this into *τις*. But see the note.

971. *μέντοι 'γὼ* vulgo and all the MSS. except R. V. V^2. who read *μέντοι σωφρόνειν*, and are followed by Invernizzi, Bekker, Fritzsche, and Paley. The common reading is written *μέντοιγὼ* by Dindorf and subsequent editors.

979. *ἔλαβε* V. P. M. U. vulgo. It is so rare to find a tribrach in this place that I am much inclined with Bothe to adopt Bentley's suggestion *τίς τόδ' ἔλαβεν*; *ἐλάβεν* is found in R. and some other MSS. Fritzsche reads *τίς προὔλαβεν*; some would omit this, with or without the preceding line, as unsuited to the character of Euripides.

987. *χθιζινόν*; Lobeck, Dindorf, recentiores. *χθεσινόν* MSS. and editions before Dindorf. To make this scan, P^2. and P^3. insert *μοι* after *σκόροδον*, and so Brunck and Invernizzi; whilst Bentley proposed *σκορόδιον*. But Lobeck's suggestion is doubtless right. See Wasps 281, where a similar correction was made by Hermann. For *τὸ χθεσινόν* Junta has *καὶ χθεσινόν*.

989. *ἀβελτερώτατοι* R. V. P. M. U. and the MSS. generally, Invernizzi, recentiores. Brunck too approved of it, though he left in his text *ἀβελτερώτεροι*, the reading of the older editions and two or three MSS.

991. *Μελιτίδαι* (with the second syllable long) R. V. P. M. U. and most of the MSS. Brunck, Invernizzi, Bergk, Velsen, Merry. *καὶ Μελιτίδαι* (with the second syllable short) P^2. P^3. W^1. W^2. F^2. F^3. C^1. the editions before Brunck, and Bothe since. *Μελιττίδαι* Fritzsche, Meineke, Kock, Paley, Van Leeuwen. *Μελητίδαι* Gaisford (on Hephaestion v. 1), Bekker, Dindorf, Holden, Green, and Blaydes. But as, indeed, some of the foregoing critics observe, the name frequently occurs as a synonym for "a fool," and is always spelt *Μελιτίδης*.

993. *σὺ δὲ τί* Bentley, Dindorf, recentiores. *σὺ δὴ τί* the MSS. generally (though R. omits *τί*) and earlier editions. *σὺ δὲ δὴ τί* V. Bekker. Editors who have not ejected the extraneous matter in the strophe, supra 897, are obliged to mark a lacuna here, though, the language being obviously complete, they cannot agree where to place it.

1001. *ᾄξεις* Thiersch, Mitchell, Fritzsche, Paley, Merry, Blaydes. *ἄξεις* vulgo.

1017. *θυμοὺς*. Blaydes alters this into *ῥινοὺς*, "quid enim," he says, "valet *θυμὸς ἑπταβόειος*?" He must have forgotten, for the moment, that he was editing a Comedy.

1018-1020. These three lines are variously distributed between Dionysus and Euripides, both by the MSS. and by the editions. I have followed the arrangement found in P.

1019. *καὶ σὺ τί* all the MSS. except R., and all the editions before Brunck, and Bothe afterwards; some of the MSS., however, and all the editions adding *δή*. *καὶ τί σὺ* R. Invernizzi, recentiores, except Bothe. *σὺ τί δὴ* Brunck (omitting the *καί*). Later in the line, *αὐτοὺς οὕτως* is the reading of P. H. O. C. W^1. F^2. F^1. and all the editions before Invernizzi, and Bothe afterwards. *οὕτως αὐτοὺς* the other MSS. and editions.—*γενναίους* R.

U. O. m. P^1. V^1. W^2. F^1. Brunck, recentiores, except Blaydes, who with V. M. H^1. V^2. W^1. C. and the editions before Brunck reads *ἀνδρείους*. The editions which read *καὶ σὺ τί δὴ* at the commencement of the line, also read *ἐδίδαξας* at the end, and so R. P. and other MSS.; but *ἐξεδίδαξας* is found in M. U. m. and the majority of the MSS., and is read by Brunck and all subsequent editors, except Blaydes, who prefers his own *εἶν' ἐδίδαξας*.

1021. *Ἄρεως* R. V. Bekker, recentiores. *Ἄρεος* the other MSS. and older editions.

1026. *Πέρσας* R. V. P. M. U. and the MSS. generally, Bentley, Bekker, recentiores. *τοὺς Πέρσας* H. F^2. F^3. and editions before Bekker.—*ἐξεδίδαξα* Bentley, Dindorf, recentiores. *ἐδίδαξα* MSS. and all editions before Dindorf (including Bekker, whose line is therefore a syllable short). Brunck changes *μετὰ τοῦτ'* into *κατὰ ταῦτ'*.

1028. *τὸν θρῆνον ἀκούσας περὶ*. See the Commentary. *ἡνίκ' ἤκουσα περὶ* R. V. P. M. U. and the MSS. generally, and vulgo. *ἡνίκ' ἀπηγγέλθη περὶ* P^2. V^2. Dindorf, Bothe, Green. *τῇ νικὰκούσας παρὰ* Fritzsche, Van Leeuwen. *ἡνίκ' λὰν ἤκουσ' ἀπὸ* Meineke. *ἡνίκ' λὰν ἤκουσ' ὡς* Holden. *περὶ νίκης τι μαθὼν παρὰ* Velsen. *νικῆσαι ἀκούσας παρὰ* (originally suggested by Fritzsche in a note on Thesm. 655, but afterwards discarded by himself) Blaydes.

1035. *πλὴν τοῦδ'* Bentley, Dindorf, recentiores. *πλὴν τοῦθ'* MSS. editions before Dindorf.

1045. *οὐ γὰρ ἐπῆν* P. U. H. W^1. W^2. F^4. and, except as hereinafter mentioned, all the editions. *οὐδὲ γὰρ ἐπῆν* V. M. M^1. O. C. P^3. m. *οὐδὲ γὰρ ἦν* R. Invernizzi, Bekker, Dindorf, Fritzsche, Bergk, Kock, Paley, Green, Merry.

1046. *'πικαθῆτο* (or *ἐπικαθῆτο*) O. V^1. W^1. F^2. F^3. C^1. Dindorf, recentiores, though Blaydes writes it *'πεκαθῆτο*. *'πικαθοῖτο* the other MSS. and the editions before Dindorf.

1047. *κατ' οὖν ἔβαλεν* so (in divers forms, and some omitting the final *ν*) R. V. P. U. O. P^3. P^4. F^4. Brunck, recentiores. *κάτω ἐνέβαλε* M. *κάτω 'νέβαλεν* edd. before Brunck. For *γέ τοι δή* at the end of the line Reiske proposed *γε ποινή*, Blaydes *γ' ἀληθές*.

1051. *πιεῖν* P. U. F^1. Bentley, Brunck, recentiores. All the other MSS. and all the editions before Brunck have *πίνειν*, which has the penultimate long. In the following line again *τοῦτον* (since found in U. F^4.) is Bentley's correction for the *τοιοῦτον* of all the other MSS. and the editions before Bergler. *τοῦτων* is read by Bergler and all subsequent editors.

1055. *τοῖσιν δ' ἡβῶσι* R. F^1. and (as correcteed) U. Bekker, Meineke, Blaydes. *τοῖς δ' ἡβῶσι* V. P. M. and the MSS. generally, and (originally) U. and all the editions before Kuster. This, of course, did not satisfy the metre, and Bentley proposed either *τοῖσιν δ' ἡβῶσι*, which is found in R. and is followed in the text, or *τοῖς ἡβῶσιν δὲ*, which is found in no MS. but is followed by Dindorf, Fritzsche, Bergk, Holden, Kock, Velsen, Green, Merry, Van Leeuwen. But in *every* MS. *δὲ* comes between the article and *ἡβῶσι*, just as in the preceding line *μὲν* comes between the article and *παιδαρίοισιν*. *τοῖσι δ' ἡβῶσι* O. V^1. W^2. *τοῖς δ' ἡβῶσιν γε* Kuster, Bergler, Brunck, Invernizzi, and Bothe. Besides the

two suggestions mentioned above, Bentley made a third, viz. τοῖς ἠβῶσιν δὲ ποιητὰς . . . δεῖ χρηστὰ λέγειν, in one sentence. But this destroys the antithesis, and would in every respect be a change for the worse.

1057. Παρνασσῶν R. V. M. and other MSS. Fritzsche. Παρνασῶν P. U. and other MSS. and vulgo. "forte Παρνήθων" Bentley. The same suggestion is made by Bp. Wordsworth (Athens and Attica, chap. viii) on the ground that Lycabettus and Parnes are mentioned together in a fragment of the lost edition of the Clouds. There the Clouds "were represented," says that excellent scholar, "as irritated by the discourteous reception which they met with on the Athenian stage, and threatening to quit the theatre, and to fly off to the heights of Mount Parnes from which they had come. We are informed of the route which they intend to take, in their way from Athens thither. They are sailing off, we are told, ἐς τὴν Πάρνηθ' ὀργισθεῖσαι, φροῦδαι κατὰ τὸν Λυκαβηττόν. *To the summit of Parnes, swelling with rage, and have vanished along Lycabettus.* They are vanishing towards Mount Parnes, and they are taking Lycabettus in their way. Lycabettus is their first object on their way thither." These remarks show convincingly that Aristophanes couples their names together in the fragment, for a reason which does not exist here. Yet the suggestion is followed, in the face of every MS., by Blaydes and Van Leeuwen. At the close of the line P. and U. place a note of interrogation, which Blaydes and Van Leeuwen retain, Blaydes further changing into οὐ the ὃν which immediately follows, whilst Van Leeuwen deletes the note of interrogation after ἀνθρωπείως.

1058. χρὴ MSS. vulgo. χρῆν Fritzsche, Bergk, Meineke, Holden, Velsen, Paley, Van Leeuwen.

1059. τὰ ῥήματα R. V. P. M. and the MSS. generally, Brunck, recentiores. τά γε ῥήματα U. W^2.$^{\circ}F^4$. editions before Brunck.

1063. ἐλεινοὶ Bentley, Brunck, recentiores. ἐλεεινοὶ MSS. edd. before Brunck.

1064. ἔβλαψα τί (*What harm did I cause by so doing?*) R. V. P. and the MSS. generally, Bekker, Dindorf, Bothe, Fritzsche, Bergk, Kock, Velsen, Paley, Green, Merry. ἔβλαψα; τί editions before Bekker; a not very intelligible reading. ἔβλαψά τι (*Did I cause any harm by so doing?*) M. U. F^4. Bentley, Brunck (in note), Meineke, Holden, Blaydes, Van Leeuwen.

1066. ἀλλ' ἐν V. P. M. U. and all the MSS. except R., and all the editions before Bekker, and Bothe afterwards. ἀλλὰ R. Bekker, Dindorf, Fritzsche, recentiores. But there seems no reason for discarding ἐν, which is supported by so great a body of MS. authority, cf. Clouds 10.—περιειλόμενος P. U. H. V^1. V^2. W^1. W^2. F^1. F^2. F^3. F^4. and the editions generally. περιειλλόμενος R. Bekker, Fritzsche, Green. περιειλούμενος M. περιλλόμενος V. Thinking the aorist more suitable than the present Bergk writes περιειλάμενος, and so Merry and Van Leeuwen. Cobet (N. L. p. 182) prefers to write it περιειλάμενος, and is followed by Meineke, Holden, Kock, Velsen, and Blaydes. But if the MS. ἐν is retained, Aristophanes is speaking of the citizen's actual appearance before

the tribunal, and not of his previous preparation for it. And, therefore, here too the MSS. are right in using the participle present.

1068. *παρὰ* R. V. P. and the MSS. generally, and vulgo. *περὶ* M. U. O. F^1. Blaydes, Van Leeuwen.

1070. *ἐνέτριψε* MSS. vulgo. *κατέτριψε* Blaydes. *συνέτριψέ* Van Leeuwen.

1073. *καλέσαι* MSS. vulgo. *κάψαι* Herwerden, Blaydes, Van Leeuwen.

1076. *ἀντιλέγει . . . ἐλαύνει . . . πλεῖ* R. V. P. M. U. and the MSS. generally, and all editions before Dindorf, and Bothe afterwards. *ἀντιλέγειν . . . ἐλαύνειν . . . πλεῖν* O. C. P^2. P^1. V^1. V^2. W^1. Dindorf, Green. All other recent editors combine the two lines into one; Fritzsche writing *ἀντιλέγειν κοὐκέτ' ἐλαύνων πλεῖν*; Bergk *ἀντιλέγει κοὐκέτ' ἐλαύνων πλεῖ*, in which he is followed by Meineke, Holden, Paley, Merry, Blaydes, Van Leeuwen; whilst Kock and Velsen have *ἀντιλέγειν κοὐκέτ' ἐλαύνειν, πλεῖν*, the latter in the preceding line accepting Cobet's alteration of *κἀκβάς τινα* into *κἀκβάντες*. But the change of metre seems intended, and indeed required, to symbolize the change from the bold dashing sailors of old times to the listless irresolute sailors of to-day.

1084. *ὑπογραμματέων* R. P. U. Fritzsche, recentiores. *ὑπὸ γραμματέων* V. M. and all editions before Fritzsche, though Dindorf in his notes prefers *ὑπογραμματέων*.

1089. *ἐπαφανάνθην* R. (according to Invernizzi and Bekker; but according to Velsen *ἐπ' ἀφανάνθην*) Suidas, s. v. And so (or *ἐπαφηνάνθην*) Bentley, Brunck, Invernizzi, Bekker, Dindorf, Paley, Green; and so Kuster in his note. *ἀπαφανάνθην* V. P. M. *ἀπεφανάνθην* U. (except that it has *ν* for *υ*) and most of the other MSS., and all the editions before Brunck. It matters little which preposition is placed first, but *ἀφαναίνω* is found in Eccl. 146. Hermann proposed *ὥστε γ' ἀφανάνθην* which is weak in itself, and finds no colour from any of the MS. variants: but it is adopted by Fritzsche, Bergk, Meineke, Holden, Kock, Velsen, Merry, Blaydes, and Van Leeuwen.

1093. *Κεραμῆς* R. V. U. and other MSS. and all editions, some placing an iota subscriptum under the *η*. *Κεραμεῖς* P. M. and other MSS.

1106. *ἀνά τε δέρετον* Dobree, Blaydes. *ἀναδέρετον* R. V. P. M. U. and almost all the MSS. *ἀναδαίρετον* F^v. and all editions before Brunck. *ἀναδέρεσθον* Brunck, Invernizzi, Bekker, Dindorf, Bothe, Green, and Merry. *ἀνὰ δ' ἔρεσθον* Bergk, Meineke, Holden, Kock, Velsen, Paley, and Van Leeuwen. *κἀναδέρετον* Fritzsche, which is probable enough.

1124. *Ὀρεστείας* R. P. and many MSS. Bentley, Brunck, recentiores. *Ὀρεστίας* V. M. U. and other MSS. and the editions before Brunck.

1144. *ἐκεῖνον* V. P. M. U. and apparently every MS. except R. and vulgo. R. alone has *ἐκεῖνος*, which is doubtless a reminiscence of lines 788 and 1457, and seems in every way inferior to the common reading. It is, however, adopted by Fritzsche and Meineke and several more recent editors.

1147. *μεῖζον* V. P. M. and most of the MSS. and all the editions. *μᾶλλον* R. U. and some other MSS.

1149. *οὕτως* R. U. and some other MSS. Bekker, Fritzsche, Bergk, Meineke, Holden, Kock, Velsen, Paley, Van Leeu-

wen. *οὕτω γ'* V. P. M. most MSS. and vulgo.

1157. *ἥκω.* Not a single MS. retains this, undoubtedly, the true reading, which is only preserved in Aulus Gellius, xiii. 24. Bentley saw that it should be read here, and it is so read by Brunck and all succeeding editors. All the MSS. and all the editions before Brunck read *ἥκειν*; and though R. V. P. M. U. and other MSS. and all editions read *κατέρχομαι*, yet a great number of MSS. read *κατέρχεσθαι*.

1161. *ταῦτ' ἔστ'.* This line (with the exception of the first word *ἄνθρωπε* which has remained unchanged throughout) has had a strange history. Aldus wrote it *ταύτη 'στ' ἀλλ' ἑτέρως ἔχον*, which is unmetrical, is supported by no authority, and appears to be a reminiscence of Plutus 371, *τὸ δ' ἐστὶν οὐ τοιοῦτον, ἀλλ' ἑτέρως ἔχον.* Junta, Gormont, Neobari, and Grynaeus write it exactly as it stands in the text. Unfortunately Fracini recalled the reading of Aldus; and both Zanetti and Farreus have *ταῦτ' στ' ἀλλ' ἑτέρως ἔχον.* After Grynaeus the true reading became inexplicably lost. Galenius followed Aldus, and Rapheleng followed Zanetti. And presently it became merely a question of amending the readings of Aldus and Zanetti. In Scaliger and Faber it is altered into *ταύτη γ' ἐστὶν ἀλλ' ἑτέρως ἔχον.* Bentley proposed *ταὐτόν ἐστιν, ἀλλ' ἑτέρως ἔχον.* Both Kuster and Bergler retain the reading of Aldus, though the former in his notes supplied the true reading from U. which Brunck inserted in the text, fully believing that it had never appeared in the text before. All subsequent editors have followed this reading, excepting Blaydes who reads *ταύτῃ 'στ'* though of course retaining the rest of the line as in the MSS., which all read *ἀλλ' ἄριστ' ἐπῶν ἔχον.* As to *ταῦτ' ἐστ'* the words are found so accented in U. P. P^2. P^3. F^4. B. m.; accented as *ταῦτ'* in R. V. M. and others; *ταύτῃ 'στ'* H. and one or two others; *ταυτόν ἐστ'* W^3.

1163. *ἐλθεῖν* MSS. vulgo. One would certainly have expected *ἥκειν*, and at Hirschig's suggestion *ἥκειν* is read by Meineke, Velsen, Blaydes, and Van Leeuwen; but Aeschylus is perhaps emphasizing the difference which the prefix *κατὰ* makes to the verb *ἔρχομαι.*

1170. *πέραινε τοίνυν* MSS. vulgo. Blaydes alters it into *περαινέτω νυν.* But see 1124, 1125 supra.

1172. *τῷδε* R. V. U. F^4. Bekker, Dindorf, Fritzsche, recentiores. *τάδε* P. B. O. C. m. In M. *τάδε* is written over *τῷδε*. *τάδε γε* H. C^1. and all the other editions.

1173. *αὖ δὶς.* This is Bake's felicitous conjecture for the *αὖθις* of the MSS. and editions, and it is accepted by Meineke, Holden, Kock, Velsen, Green, Blaydes, and Van Leeuwen. Brunck had already proposed to obtain the same meaning by changing *τοῦθ' ἕτερον* into *ταῦθ' ἕτερον.*

1180. *οὐ γάρ μοὐστὶν ἀλλ'.* Blaydes alters this into *οὐ γὰρ ἀλλά μοῦστ'*, which is certainly the more natural order of the words. R. has *ἀκουστέον*, but *ἀκουστέα* is otherwise so universally read that I have not altered it.

1182. *εὐδαίμων* R. U. and other MSS. Brunck, recentiores. *εὐτυχὴς* V. P. M. and other MSS. and the editions before Brunck. And I am not sure that this is not the true reading, for though it

is a good rule *when in doubt follow R.*, yet in 1186 R. and every other MS. has εὐτυχήσ, and with εὐδαίμων here, it seems necessary to substitute εὐδαίμων there, as all do except Bekker and Invernizzi. The fact that in 1195 all the MSS. read εὐδαίμων is immaterial, since that does not profess to be an exact repetition of the present line. However both here and in 1186 I have followed recent editors.

1184. πρὶν φῦναι μὲν R. V. P. M. U. and the MSS. generally, and Brunck, recentiores, except Blaydes, who reads πρὶν πεφυκέν'. πρὶν μὲν ἢ φῦναι H. F[3]. editions before Brunck.

1203. θυλάκιον. A tribrach is so seldom found at the end of an iambic line (see on 979 supra) that Porson (at Med. 139) considers this passage to be "insigniter corruptum," while Reisig would substitute κνάθιον, and Bothe and Fritzsche read θύλακον. But "nice customs curtsey to great" necessity; and subsequent editors have seen that a first Paeon, — ∪ ∪ ∪, is necessary here; since Aeschylus means that θυλάκιον ἀπώλεσεν or κωδάριον ἀπώλεσεν would suit his purpose as well as ληκύθιον ἀπώλεσεν.

1209. (EY.) R. P. M. U. and most of the MSS. give this line to Euripides and the next to Dionysus, and so Brunck, and most of the subsequent editors. V., however, and one or two other MSS. give both to Dionysus, and so the older editions, and a few since Brunck.

1220. δοκεῖ. This was suggested by Kuster, Seager, and Dobree, and is adopted by Dindorf, Bothe, Meineke, and subsequent editors. δοκεῖς MSS. vulgo. Kuster refers to Sophocles, Electra 335.

1230. ἔχω Dobree, who remarks that ἕξω arose from ἕξει in the following line. And so Bothe, Velsen, Blaydes, Van Leeuwen. ἕξω MSS. vulgo.

1235. ἀπόδος R. V. M. U. and all the MSS. except P. and a corrector of O., and all the editions except as hereinafter mentioned. But Dawes, commenting on the Latin version of Frischlinus *Age, mi vir Aeschyle, vende hanc omni modo; namque uno obolo emes aliam tibi, pulchram et probam*, observes truly that ἀπόδου not ἀπόδος conveys the idea of *selling*, and accordingly proposes to read ἀπέδου here. ἀπόδου is found in P. and also in O. as corrected, and is read by Brunck, Invernizzi, Bekker, Dindorf, Meineke, Holden, Velsen, Paley, and Green. The true reading is, however, retained, and the true explanation given by Bothe, Fritzsche, Bergk, Kock, Blaydes, and Van Leeuwen. Merry too retains ἀπόδος, but considers the appeal to be addressed to Aeschylus, and translates ἀπόδος *give it up*. But I entirely agree with Blaydes's remark "verum haud dubie est ἀπόδος, id est *solve pretium ejus*, ut totius loci sententia ostendit." Fritzsche had long before said "Jure Bothius restituit ἀπόδος, i. e. *da pecuniam pro lecythio*." And Bothe's own translation was *solve, numera pretium Aeschylo pro ampulla*.

1243. ἴσσον R. B. O. C. V[1]. W[1]. Bekker, Dindorf, Bothe, Kock, Green, Merry. ἴασον αὐτὸν M. P[3]. ἴα αὐτὸν the other MSS. and editions.

1245. ἀπολεῖ σ' V. M. H. V[1]. F[1]. F[3]. F[4]. all editions before Bothe, and Velsen, Paley, Green, Merry since. ἀπολεῖς the other MSS. and editions.

1249. ὡς MSS. vulgo. οἷς Dobree, Meineke, Holden, Velsen, and Blaydes.

1252. *ἔγωγ' ἔχω* MSS. vulgo. Bentley suggested *ἐγὼὐκ* (*ἐγὼ οὐκ*) *ἔχω*, which would certainly improve the sense. And if this were adopted, we might also accept Blaydes's *φροντίζων* for *φροντίζειν*.

1256. *τῶν ἔτι νυνί* Bentley, Gaisford (on Hephaestion, chap. x), Dindorf, Bergk, Kock, Paley, Green. All the MSS. and all the editions before Dindorf (and Bothe since) have *τῶν ἔτι νῦν ὄντων* or *τῶν νῖν ἔτι ὄντων* contrary to the metre. *τῶν ἔτι γ' ὄντων* Fritzsche. *τῶν μέχρι νυνί* Meineke and (except as aforesaid) more recent editors.

1263. *λογιοῦμαι ταῦτα* MSS. vulgo. *λογιοῦμαί γ' αὐτὰ* Dobree, Meineke, Holden, Velsen, Paley, Blaydes, Van Leeuwen. The stage-direction which follows is found in the MSS. and in all editions down to and including Portus, and again in Kuster, Brunck, Invernizzi, Bekker, Bothe, Fritzsche, Kock, and Merry. Dindorf and others resolutely omit all these *παρεπιγραφαί*, which are often, as here, essential to the right understanding of the play.

1264. *Ἀχιλεῦ* M. and all editions before Bekker, and Bothe, Bergk, Paley, and Van Leeuwen since. *Ἀχιλλεῦ* the other MSS. and editions.

1265. *ἰὴ κόπον* (in two words, wherever it occurs) R. V. Bergk, recentiores, except Green, who, with the other MSS. and the editions before Bergk, has *ἰήκοπον* in one word.

1270. *μου* all MSS. except P. who omits the word, and is followed by Brunck and Dindorf to the ruin of the metre.

1272. *Αἰσχύλε* H. m. V^3. F^1. F^3. and all editions, except Invernizzi and Bekker, who with the other MSS. read *ὦ Σχύλε*. No doubt they are right, but nobody likes to disfigure his text by so unsightly a form.

1276. *ὅδιον*. This reading was restored from the Agamemnon by Brunck in his notes, and was first inserted in the text by Invernizzi, who is followed by Dindorf and all subsequent editors. It is found also in F^3. C^1. and, as a correction, in F^6. But V. P. M. U. and the MSS. generally, and all the editions before Brunck, have *ὅσιον*. R. has *ὃς δῖον*. Brunck in his text has *ὁσίων* (and so Bekker), but in his notes pointed out the true reading.

1281. *πρίν γ' ἄν* Elmsley (at Ach. 176, referring also to Ach. 296, Knights 961, Wasps 920, Birds 585, Frogs 78 and 845, Eccl. 770 and 857). Compare also Clouds 267. His suggestion is accepted by Dindorf, Bergk, and all subsequent editors, except Kock and Velsen. *πρίν γ'* (without *ἄν*) MSS. vulgo.

1286. *τὸ φλαττοθραττοφλαττόθρατ*. So the line is written in the best MSS. (though some write the final syllable *-θρατ'*, and others *-θραττ'*) and all the older editions. Recent editors have varied it according to their fancy, some writing it *τὸ φλαττόθρατ τὸ φλαττόθρατ* in accordance with the abbreviated description in 1296, others joining the initiatory *τὸ* to the rest of the word, and others otherwise.

1287. *δυσαμερίαν* MSS. vulgo. *δυσαμερίᾶν*, at Dindorf's suggestion, Fritzsche, and subsequent editors except Paley.

1294. *τὸ συγκλινές τ'* R. V. M. P. U. and apparently all the MSS. except H. and F^4. Junta, Gormont, Bekker, Velsen, Merry, Blaydes, Van Leeuwen. *τὸ συγκλινὲς* (*τ'* omisso) H. F^4. and all other editions.

1301. *μελοφορεῖ πορνφδικῶν.* See the Commentary. *μὲν φέρει πορνιδίων* MSS. vulgo. *πορνιδίων μέλη φέρει* Porson, Holden, Merry. *μὲν φέρει πορωνίων* Kock. *μὲν φέρει πορνῶν μελῶν* Velsen.

1305. *ἐπὶ τοῦτον* MSS. (except C.) vulgo. *ἐπὶ τούτων* C. Meineke, Holden, Kock, Blaydes, Van Leeuwen.

1307. *τάδ' ἔστ' ᾄδειν* U. H. O. M^1. V^1. V^2. W^1. F^4. Brunck, Invernizzi, Bekker, Dindorf, Bothe, Green, Merry. *τάγ' ἔστ' ᾄδειν* (a mere clerical error for the foregoing) R. *ταῦτ' ἔστ'* V. P. M. It is observable that all the MSS. have *ἔστ'*. *ταῦτ' ᾄδειν* vulgo. *τάδε γ' ᾄδειν* Hermann, Velsen. Blaydes (contrary to all the authorities) writes *ἐπιτήδειόν ἐστ' ᾄδειν ταδί.*

1309. *ἀενάοις* R. m. F^1. F^3. and every edition except Brunck, Invernizzi, and Bothe. It is indeed required by the metre. *ἀεννάοις* the other MSS. and the three excepted editors.

1311. *νοτίοις* R. Invernizzi, and all subsequent editors except as mentioned below. *νοτεροῖς* V. P. M. U. and several other MSS. *νοτερῇς* editions before Invernizzi. *νοτίαις* H. O. C. V^1. V^2. W^1. W^2. Dindorf, Bothe, Green.

1315. *ἰστόνοα* MSS. (except R.) vulgo. *ἰστύπονα* R. Meineke, Holden, Kock, Velsen, Van Leeuwen.

1316. *κερκίδος* R. H. P^2. Brunck, recentiores, except Bergk, who, with the other MSS. and older editions, reads *καὶ κερκίδος.*

1323. *τόνδ'* Reisig, Blaydes, which seems necessary, the line being glyconic. *τοῦτον* vulgo. Porson suggests, and Van Leeuwen reads, *τοῦτον τὸν πόδ' ὁρᾷς*; And other suggestions have been made to bring the line into the metre.

1362. *ὀξυτάτας* R. V. M. P. U. and the MSS. generally, Bergk, Meineke, Holden, Kock, Velsen. I follow the MSS. with reluctance, since the common reading *ὀξυτάταιν*, which is only found in m. V^1. W^1. F^2. and C., seems better, and is indeed adopted in the translation. *ὀξύτατι* Fritzsche.

1366. *ὅπερ . . . μόνον* R. V. Bekker, Fritzsche, Bergk, Meineke, Holden, Kock, Velsen, Green, Merry. *ὅσπερ . . . μόνος* vulgo.

1374. *μὰ τὸν* vulgo. P. alone adds *Δί'*.

1376. *ἐπιθόμην* (originally the suggestion of Bentley) is found in P^2. W^2. F^2. F^3. F^4. C^1. L. and E. and is adopted by Brunck and all subsequent editors. But R. V. P. M. U. and all the best MSS. and all the editions before Brunck have *ἐπειθόμην*, which is of course contrary to the metre.

1378. ΑΙΣ. *καὶ* ΕΥ. Almost all the MSS. attribute to both poets the words attributed in the text to the two: some naming them, and others prefixing *οἱ ἀμφότεροι* or *οἱ δύο*. P. gives them to ΕΥ. All the editions before Brunck give *ἰδού* in this line and *ἐχόμεθα* in 1381 to Aeschylus, and *ἦν ἰδού* in 1390 to Euripides. Brunck gave them all three to Euripides, and so Invernizzi, Fritzsche, and Paley. Bekker first introduced both names; and he is followed by Dindorf, Bergk, and (except as aforesaid) all recent editors.

1380. *μεθῆσθον* R. U. P^2. P^3. W^2. F^2. F^3. F^4. Invernizzi, recentiores. *μεθεῖσθον* the other MSS. and the editions before Invernizzi.

1384. *μεθεῖτε* MSS. vulgo. Porson (at Orestes 141) proposed *μέθεσθε*, thinking that here the middle was preferable to the active verb, and *μέθεσθε* is, accordingly, inserted by Meineke, Holden,

Kock, Paley, Green, Blaydes, and Van Leeuwen. So below 1393.

1394. *κακῶν* P. M. U. and the MSS. generally, and vulgo. *κακόν* R. V. Bergk, Meineke, Holden, Velsen.

1396. *καὶ νοῦν* MSS. vulgo. *κἄγκον* (from a conjecture of Herwerden) Blaydes, Van Leeuwen.

1397. *ζήτει* V. M. vulgo. *ζητεῖτε* R. P. U. and other MSS.

1399. *τοιοῦτο* R. P. M. vulgo. *τοιοῦτον* V. U. and other MSS. Bergk, Meineke, Holden, Paley, Green, and Blaydes. Before Dindorf the entire line was given to Euripides. Bentley was the first to perceive that *φράσω* belonged to another speaker, and he gave the word and the succeeding line to Aeschylus, making the speech of Dionysus commence (and so it is found in R.) with *λέγοιτ' ἄν*. But possibly the allusion to the *βέβληκ' Ἀχιλλεὺς* line is beneath the dignity of Aeschylus: and the arrangement in the text was suggested by Seidler, and is adopted by Dindorf and all subsequent editors.

1405. *εἰσήνεγκε* R. (which, however, adds a final *ν*) P^4. Brunck, recentiores, except Bergk, Blaydes, and Van Leeuwen, who, with the other MSS. and the older editions, read *εἰσέθηκε*.

1406. *οὓς* MSS. vulgo. *ὅσ'* Dobree, Blaydes, Van Leeuwen.

1410. *μόνον* R. U. W^2. F^2. F^4. L. Bekker, Fritzsche, recentiores. *μόνα* vulgo.

1411. *ἄνδρες*. The MSS. omit the aspirate, save that a corrector of M. writes *οἱ* over *ἄνδρες*. It was first suggested by Seager, introduced into the text by Dindorf, and is now universally accepted.—*φίλοι* R. m. C. V^1. W^1. P^4. Fracini, Gormont, Gelenius, Portus, Scaliger, Faber, Kuster, Bergler, Invernizzi, Bekker, Bothe, recentiores. *σοφοὶ* the other MSS. and editions.

1428. *πέφυκε* V. P. M. U. and the MSS. generally, and all editions except those mentioned below. *φανεῖται* R. Invernizzi, Dindorf, Fritzsche, Holden, Merry.

1432. *μάλιστα μέν*. This line is omitted in V. P. P^2. P^1. Brunck, Invernizzi, Bekker, Meineke, and Van Leeuwen: enclosed in brackets by Bergk, Kock, Paley, and Blaydes: and given to Dionysus by Fritzsche, Holden, and Velsen. On the other hand, the preceding line is, with much more reason, enclosed in brackets by Dindorf and Green. See the Commentary. The other MSS. and editions give all three lines to Aeschylus. 'In the next line *ἐκτραφῇ τις* is the reading of all the MSS., and of all the editions except Dindorf and Green. Hermann pronounced "Male legitur *ἐκτραφῇ*," Opuscula, ii. 332, and Dindorf introduced *ἐκτρέφῃ*, which is read in a quotation of this passage by Plutarch, Alcibiades, chap. 16.

1436. *σωτηρίαν* MSS. vulgo. Wecklein suggested *σωτηρίας*, taking it as *ἥντινα γνώμην ἔχετον περὶ σωτηρίας τῆς πόλεως*, in conformity with Eccl. 396. And so Kock, Blaydes, Van Leeuwen. But Aristophanes would hardly have written *περὶ τῆς πόλεως*, had he not intended the words to be taken together.

1437–1441. *εἴ τις . . . τῶν ἐναντίων*. These lines were marked as an interpolation, the Scholiast tells us, by Aristarchus and Apollonius, and they are now almost universally omitted or enclosed in brackets. It is plain that the answer of Euripides commences

with 1442. And lines 1452, 1453, must of course share the fate of these.

1448. *χρησαίμεσθα σωθείημεν* R. Invernizzi, Bekker, Dindorf, Fritzsche, Bergk, Kock, Paley, Green, Merry. *χρησαίμεσθ'* (or *-μεθ'*) *ἴσως σωθῶμεν* F^2. F^3. C^1. editions before Brunck. *χρησαίμεσθ' ἴσως σωθεῖμεν* Bentley, Brunck, Bothe, Meineke, Holden, Velsen, Blaydes, Van Leeuwen. The readings of the other MSS. are unmetrical. *χρησαίμεσθ' ἴσως σωθείημεν* V. and others. *χρησαίμεθ' ἴσως σωθείημεν* P. M. U. and others.

1450. *τἀναντί' ἄν* Dobree, Bothe, Fritzsche, and nearly all the subsequent editors. *τἀναντία* MSS. vulgo.—*πράττοντες* V. P. M. U. and the MSS. generally, the editions before Bekker, and Bothe, Bergk, Meineke, Velsen, Paley, Blaydes. *πράξαντες* R. V^1. W^1. Bekker, Dindorf, Fritzsche, Holden, Kock, Green, Merry.

1454. *τί δαί; σὺ τί λέγεις;* R. and (placing the first note of interrogation after *σύ*) Fritzsche, Bergk, Meineke, Holden, Kock, Velsen. I have placed it after *δαί*. *τί δαὶ λέγεις σύ;* F^2. F^3. vulgo. *τί δαὶ σὺ λέγεις;* P. M. V. *τί δὲ σὺ λέγεις* U.

1466. *εὖ πλήν γ'* R. U. V^2. W^2. F^4. Invernizzi, Bekker, Dindorf, Fritzsche, recentiores, except that Meineke omits the line. *εὖ πλὴν* P. m. F^2. F^3. edd. veteres and Bothe. *εὖ γε πλὴν* V. M. and other MSS.

1474. *προσβλέπεις μ' εἰργασμένος* F^1. F^3. V^2. and (as corrected) M. Bekker, Dindorf, Fritzsche, Bergk, Paley, recentiores. *μ' ἐργασάμενος προσβλέπεις* F^2. F^3. vulgo. *μ' εἰργασμένος προσβλέπεις* P. U. and (originally) M. *εἰργασμένος πρὸς βλέπεις* (inserting *μ'* before *ἔργον*) V. *εἰργασμένος προβλέπεις* R.

1480. *ξενίσωμεν*. All the MSS. read *ξενίσω*, and down to the time of Brunck all the editions had read, later in the verse, *πρίν γ' ἀπελθεῖν*. P^2. has *πρὶν ἀπελθεῖν*, but all the other MSS. have *πρὶν ἀποπλεῖν*. Brunck therefore changed *πρίν γ' ἀπελθεῖν* into *πρὶν ἀποπλεῖν*, and to save the metre inserted *τοι* between *εὖ* and *λέγεις*, referring to Peace 934, Plutus 198. And in this he is followed by all succeeding editors, except Bergk, Meineke, Kock, Velsen, and Blaydes. Bergk omitted Brunck's *τοι*, and inserted *'γὼ* between *ξενίσω* and *σφὼ*, as if Aristophanes could have endured such a combination of syllables as *-σω 'γὼ σφὼ*, and as if Pluto was likely to emphasize so strongly that he alone, without his Queen and Court, was to entertain the guests. Nevertheless, this sorry emendation is adopted by Meineke and Blaydes. Meineke, however, suggested *ξενίζω*, which is introduced into the text by Kock and Velsen. It seems to me that the true reading is either *πρίν γ' ἀπελθεῖν* or else *ξενίσωμεν*, as in Lysistrata 1184. And on the whole, considering that every MS. but one reads *ἀποπλεῖν*, I think it safer to read *ξενίσωμεν*. It may have been the very fact that Persephone is joined in the invitation that made Dionysus accept it so cheerfully.

1482. *μακάριός γ'* R. V. U. Invernizzi, recentiores. *μακάριος* P. M. *μακάριόν γ'* all editions before Invernizzi, and this was the reading of the Scholiast.

1484. *πολλοῖσιν* R. Brunck, recentiores. *πολλοῖσι* the other MSS. and the editions before Brunck. Brunck too was the first to change *σεμνοῖσι* into *σεμνοῖσιν*, infra 1496, where even R. has *σεμνοῖσι*.

1486. *οἴκαδ' αὖ*. The MSS. and editions before Dindorf have *οἴκαδ' αὖθις*, but Dindorf changed *αὖθις* into *αὖ* to make the line correspond with its antistrophical line, *τῆς τραγῳδικῆς τέχνης*. For a similar reason he changed *φίλοις* into *φίλοισι*, three lines below.

1497. *σκαριφησμοῖσι* R. Fritzsche, recentiores. *σκαραφισμοῖσι* the other MSS. and editions before Fritzsche.

1501. *ἡμετέραν* MSS. vulgo. *ὑμετέραν* (a suggestion attributed to Scaliger, and a most unfortunate suggestion, whoever made it) is actually introduced into the text by Meineke, Holden, Kock, Velsen, Van Leeuwen.

1505. *τουτὶ* P. P^3. V^2. F^1. F^5. Brunck, Bekker, Dindorf, Bothe, Holden, Paley, Green, Merry. *τουτοὶ* V. U. *τοῦτο* R. *τουτουσὶ* M. Meineke. *τούτοις* F^2. editions before Brunck. One would not expect a paroemiac line in this place, and many critics have endeavoured to add the syllable required for a full anapaestic dimeter. It would be easy, as indeed Blaydes remarks, to do this by writing the final word *πορισταῖσιν*. Bentley suggested *τούτοισιν*. Bergk writes *τουτουσὶ* (subaud. *βρόχους*), and so Kock, Velsen, Blaydes, and Van Leeuwen: but the use of the *ὁμοῦ* as well as the *τε . . . καὶ* in the next line, show that the *πορισταὶ* were not to have separate instruments of self-slaughter.

1510. *ἥκωσιν, ἐγὼ* R. V. M. and other MSS. Brunck, recentiores. *ἥκωσι* (without *ἐγὼ*) most of the MSS. and all the editions before Brunck.

1515. *θᾶκον*. Seven lines below, all the MSS. and editions have *θᾶκον* (variously accented) or *θῶκον*. But here, with the exception of U. W^2. F^4. L., all the MSS. and all the editions before Brunck have *θρόνον*, contrary to the metre. Bentley proposed, and Brunck and all subsequent editors read, *θᾶκον*.

1517. *καὶ διασώζειν* R. Brunck, Invernizzi, Bekker, Bothe, Meineke, Velsen, Blaydes, Van Leeuwen. *καὶ σώζειν* the other MSS. and all editions before Brunck. Bentley (before R.'s reading was known) proposed *καί μοι σώζειν*, and so Tyrwhitt and (in the form of *κἀμοὶ*) Porson. And *κἀμοὶ* is read by Dindorf and (except as aforesaid) all subsequent editors.

1526. *τούτου τοῦτον*. This is very awkward, and Bentley's suggestion of *ἑαυτοῦ* for *τούτου* has been generally approved, though never adopted.

1529. *γαίας* R. Invernizzi, Bekker, Dindorf, Fritzsche, recentiores. *γαῖαν* the other MSS. and the editions before Invernizzi.

1530. *τῇ τε* MSS. (except R.) and vulgo. *τῇ δὲ* R. Bekker, Fritzsche, recentiores. "Praestat *τῇ δὲ*," says Blaydes, "respondent enim haec precedentibus *πρῶτα μέν*." But it is the *δὲ* after *Κλεοφῶν* which responds to the preceding *μέν*. The Chorus put up two petitions; the first for the success of Aeschylus: the second for the retirement of Cleophon. [By an oversight *τῇ δὲ* is left in the text.]

THE

ECCLESIAZUSAE OF ARISTOPHANES

ΑΡΙΣΤΟΦΑΝΟΥΣ ΕΚΚΛΗΣΙΑΖΟΥΣΑΙ

THE

ECCLESIAZUSAE OF ARISTOPHANES

ACTED AT ATHENS IN THE YEAR B.C. 393

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES
INTRODUCTION AND COMMENTARY

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THE TRIBUTE OF

PLATO THE PHILOSOPHER

TO

ARISTOPHANES THE POET

(being the 11th Platonic Epigram in the Greek Anthology)

The Graces sought a heavenly shrine, which ne'er
Shall come to nought,
And in thy soul, Immortal Poet, found
The shrine they sought.

INTRODUCTION

THE Ecclesiazusae has come down to us unaccompanied by any didascalia or other evidence of its date, beyond what may be gathered from the play itself and the comments of the Greek Scholiasts thereon. But the information derivable from these sources makes it abundantly clear that the play was exhibited in the spring of the year B. C. 393, in the third year of the 96th Olympiad, when Eubulides was archon.

In the opening scenes of the comedy, the women, disguised as men, are practising the part which they are shortly to play in the Assembly, ἐκκλησία, of the Athenian people. And Praxagora, their leader, delivers a speech of considerable length, in the serious part of which she is doubtless expounding the poet's own views respecting the political condition of Athens. She arraigns the policy of the people for its total want of continuity; she avers that they are perpetually chopping and changing; enamoured of one course to-day, and of the opposite course to-morrow; and in illustration of her statement, she says:

> τὸ συμμαχικὸν αὖ τοῦθ', ὅτ' ἐσκοπούμεθα,
> εἰ μὴ γένοιτ', ἀπολεῖν ἔφασκον τὴν πόλιν.
> ὅτε δὴ δ' ἐγένετ', ἤχθοντο· τῶν δὲ ῥητόρων
> ὁ τοῦτ' ἀναπείσας εὐθὺς ἀποδρὰς ᾤχετο.

"Then again this Alliance, when we were deliberating about it, they vowed that not to conclude it would be the ruin of the State: but when once it *was* concluded, they were disgusted with it; and the orator who persuaded them into it had straightway to cut and run." Lines 193–196.

On this passage the Scholiasts remark, περὶ τοῦ συμμαχικοῦ, Φιλόχορος

ἱστορεῖ ὅτι πρὸ δύο ἐτῶν ἐγένετο συμμαχία Λακεδαιμονίων καὶ Βοιωτῶν. "As to the Alliance, Philochorus relates that, two years before, an Alliance had been concluded between the Lacedaemonians and the Boeotians." But as the speaker is referring to an alliance entered into not by the Lacedaemonians, but by the Athenians, Petit has, with general consent, substituted Ἀθηναίων for Λακεδαιμονίων in the Scholium. And that this is really what the Scholiasts meant is made still plainer by the circumstance that the orator who fell into discredit for pushing the treaty through is by them (on line 196) declared, however wrongly, to have been the illustrious officer Conon, the inveterate enemy of the Lacedaemonians.

We get therefore so far that, according to the statement in the Scholium, the Ecclesiazusae was acted two years after an alliance had been contracted between the Athenians and the Boeotians, an alliance which was considered of momentous, and even of vital, importance to Athens: and that with this alliance the name of Conon was, or might have been, in some way connected. And we have next to consider whether we find in history, within the period admissible for the production of this play, any treaty of alliance between the Athenians and the Boeotians which will answer the foregoing conditions.

Now the disastrous termination of the Peloponnesian War not only annihilated the Athenian empire, it reduced Athens herself to the position of a mere satellite and dependency of the Spartan leadership. The Athenians[1] were bound to follow wherever Sparta might lead; her

[1] Xen. Hell. ii. 2. 20.

The scytale-dispatch in which the Ephors originally announced the decision of Sparta as to the fate of her fallen rival is preserved by Plutarch.

Τάδε τὰ τέλη τῶν Λακεδαιμονίων ἔγνω· Καββαλόντες τὸν Πειραιᾶ καὶ τὰ μακρὰ σκέλη, καὶ ἐκβάντες ἐκ πασῶν τᾶν πολίων, τὰν αὑτῶν γᾶν ἔχοντες, ταῦτά κα δρῶντες τὰν εἰράναν ἔχοιτε, αἱ χρήδοιτε, καὶ τοὺς φυγάδας ἀνέντες. Περὶ τᾶν ναῶν τῶ πλήθεος, ὁκοῖόν τί κα τηνεὶ δοκέῃ, ταῦτα ποιέετε. Plutarch's Lysander, chap. 14.

"Gin ye ding doon Peiraeus an' the Lang Shanks" (τὰ μακρὰ σκέλη, the Long Walls) "an' gang oot o' a' the touns, an' bide in yer ain countree, ye can hae Peace, an' ye wull; forbye ye maun tak' hame yer exiles. Anent the nummer o' the ships, wat sall be determined there, that do ye."

enemies were to be their enemies, and her friends their friends; their navy was limited to twelve triremes; and the demolition of the Long Walls left them open at once to a blockade by the formidable armies of the Peloponnesian Confederacy.

In this state of humiliation Athens remained for about nine years, from B. C. 404 to B. C. 395.

Yet at the very moment of her fall an undercurrent was working which was ultimately to lift her, not indeed to her former supremacy, but to a position of dignity and complete independence.

At the time when Athens lay helpless at the feet of her conquerors, a great congress was held at Sparta for the purpose of deciding upon her fate. Many states, and more especially Thebes and Corinth, were urgent that no terms of any kind should be granted her; insisting that the city should be razed, and all the citizens sold into slavery; and that sheep should pasture over the ground which once was Athens. The Lacedaemonians stood resolutely between Athens and this terrible vengeance, declaring that they would not reduce to slavery an Hellenic city, a city too which had done such splendid service for Hellas in the hour of her gravest peril. And, overruling the eager hostility of the most powerful members of the Confederacy, they granted the terms of peace which have already been mentioned [1].

[1] Xen. Hell. ii. 2. 19, 20; Isocrates, de Pace 94, Plataicus 34; Plutarch, Lysander, chap. 15.

Plutarch tells us that Lysander and the allied generals in the camp before Athens, in the midst of their deliberations as to her fate, adjourned for a while to a banquet. There, amidst the wine and music, a Phocian sang the opening lines of the first Choral song in the Electra of Euripides, *Daughter of Agamemnon, I came, O Electra, to thy humble cottage.* Thereupon all the company were moved with compassion, thinking that the fate of that famous princess bore some resemblance to the fate which they themselves were even then meditating for the famous city. Thenceforward milder counsels prevailed.

It is to be hoped that there is some foundation for the anecdote about the Electra, and that the melodies of Euripides were to some extent instrumental in mitigating the misfortunes of Athens herself, just as, the same authority informs us, they had been instrumental, some years before, in ameliorating the lot of the Athenian prisoners at Syracuse. But the setting in which the anecdote

No moment in all Hellenic history after the great Persian invasion was so noble as this, when Sparta saw her great antagonist prostrate at her feet, forgot the bitter rivalry of the last seven and twenty years, remembered only their comradeship in the death-struggle against the Mede, remembered the gallantry and self-devotion of Athens in those heroic days, and proved herself a worthy representative of the men of Thermopylae and Plataea. Not a life was taken; no Athenian was injured in purse or person; no trophies, not even the Spartan shields captured at Sphacteria, were reclaimed, but Athens was left with all her wealth of architecture and sculpture, with all her art-treasures, and temples, and choruses; still an "eye" of Hellas, still the noblest and the loveliest of all Hellenic cities.

The spirit of the dead Callicratidas must have been strong in the Spartan councils on that day, when the Peloponnesian War was closed with this great act of forbearance and magnanimity. And yet, though it displayed Sparta for the moment as the true Pan-Hellenic leader, though it invested her with a claim to our admiration even surpassing what is due to her military glories, it undoubtedly sowed the bitter seed which culminated in her own downfall.

Thebes and Corinth, the main props of the Confederacy which acknowledged the leadership of Sparta, were naturally aggrieved to find their fondest wishes overruled, and their hostility to Athens rebuked, by the generous moderation of the Spartan decision. And very shortly afterwards the Thebans[1] certainly, and according to Justin the Corinthians

has reached us is plainly apocryphal. The fate of Athens was not left to the decision of Lysander and the allied generals in the camp before her walls. It had already been determined by the authorities at Sparta.

[1] Xen. Hell. iii. 5. 5; Plutarch, Lysander, chap. 27; Justin. v. 10. Justin's words are "Interea Thebani Corinthiique legatos ad Lacedaemonios mittunt, qui ex manubiis portionem praedae communis belli periculique peterent. Quibus negatis, non quidem aperte bellum adversus Lacedaemonios decernunt, sed tacitis animis tantam iram concipiunt, ut subesse bellum intelligi posset." Plutarch, on the other hand, is clear that the Thebans alone made the claim and received the rebuff, Θηβαῖοι μόνοι, τῶν ἄλλων συμμάχων ἡσυχαζόντων. And this is more in accordance with the statement in Xenophon. It seems probable that

also, received a further rebuff from Sparta: their claim to share in the wealth which Lysander had brought from Asia for the more effectual prosecution of the war being absolutely repudiated by the Spartan government. Thenceforward they began to draw away from her side. And in the following year when Sparta again summoned her allies to invade Attica, and put down the popular party under Thrasybulus, it was noticed that the only states[1] which did not obey the summons were Thebes and Corinth. Nor did these two states ever again act in unison with that great group of Hellenic peoples which recognized Sparta as their chief and leader.

Some two years later the Lacedaemonians went to war with Elis, and summoned the Confederacy to assist them. Again there were two exceptions to the unanimity with which the allies, including the Athenians, obeyed the call; and again those two exceptions[2] were Thebes and Corinth.

It was, seemingly, in the year B. C. 396 that Agesilaus was planning his great expedition to Asia Minor. His mind was full of mighty projects and lofty hopes: even dreaming of those gigantic successes the achievement of which was reserved for a later period, and for a Macedonian king. He was a second Agamemnon, conducting the hosts of all Greece to conquer a mightier Troy: a Pan-Hellenic leader, retorting upon Persia the invasion of Hellas by Xerxes. He named a rendezvous to which all the troops were to repair, and sent messengers to all the Hellenic cities, both within and without Peloponnesus, fixing the particular quota which each was expected to send[3]. The Boeotians appear to have returned a blunt refusal. The Corinthians alleged (and Pausanias actually gives credit to their allegations) that they were most desirous of coming, but were deterred by an evil omen, the recent

Justin, or rather Trogus Pompeius whom he follows, was misled by the fact that at this time the Thebans and Corinthians were generally acting together.

[1] Xen. Hell. ii. 4. 30. [2] Ibid. iii. 2. 25.

[3] Ibid. iii. 4. 3; Id. Agesilaus, chap. 1; Plutarch, Agesilaus, chap. 6; Pausanias, Laconica, ix. 1.

destruction of their Temple of Olympian Zeus. Anyhow neither Thebans nor Corinthians came. On this occasion, too, the Athenians excused themselves, on the plea that they had not yet sufficiently recovered from the effects of the Peloponnesian War.

So far the symptoms of alienation were merely of a negative character. Thebes and Corinth had not moved with the rest of the Confederacy at the summons, and under the leadership of Sparta, but neither had they proceeded to any overt acts of hostility. But before Agesilaus had started for Asia, the Boeotians had offered to him, and through him to Sparta, a direct and deliberate insult. The King of Sparta, in emulation of his great predecessor the King of Mycenae, was desirous of inaugurating his expedition by a preliminary sacrifice at Aulis, in honour of the Goddess Artemis[1]. He left the fleet assembled at the southern promontory of Euboea, and came with a single trireme to Aulis to perform the sacrifice. The victims were slain, their thigh-bones and fat were on the altar, the fire was kindled, when suddenly a squadron of Boeotian cavalry, hastily dispatched by the Boeotarchs, appeared upon the scene and put a forcible stop to the proceedings; even driving Agesilaus himself from the temple, and casting from the altar and throwing about in all directions the half-consumed sacrificial meats. It was said that the rites were not being performed in the proper and customary manner; but we are not here concerned with the right or wrong of the affair. In any case the conduct of the Boeotians was a grievous affront, and a deliberate provocation, to the Commander-in-Chief of the foremost Hellenic state. The sacrifice

[1] Xen. Hell. iii. 4. 3, 4; Plutarch, Agesilaus, chap. 6; Pausanias, Laconica, ix. 2. The principal victim was a deer, *καταστέψας ἔλαφον ἐκέλευσεν ἀπάρξασθαι τὸν ἑαυτοῦ μάντιν*. Plutarch, ubi supra.

The deer was in many ways specially associated with Artemis; but on the present occasion its sacrifice was peculiarly appropriate, because (as the later legends told the tale) it was a deer, substituted by the Goddess for Iphigenia, that Agamemnon really sacrificed at Aulis.

ἀλλ' ἐξέκλεψεν, ἔλαφον ἀντιδοῦσά μου
Ἄρτεμις Ἀχαιοῖς.—Iph. in Taur. 28, 29.

which was to redound to the glory of Agesilaus was turned into a bitter humiliation; and he re-embarked on his trireme in great anger, calling the Gods to witness the insulting conduct of the Boeotians.

The incident was not forgotten; and when at the commencement of the year B.C. 395 the Phocians, assailed by the Boeotians, applied for help to Sparta, the latter[1] at once seized the opportunity of declaring war against Thebes, and summoned the Peloponnesian Confederacy to invade Boeotia. Only one member of the Confederacy refused to comply, and of course that member was Corinth[2]. The army from Peloponnesus, led by Pausanias the King, was to invade Boeotia from the south: whilst another army, under Lysander, the greatest general and most influential personage in Hellas, was to enter it on the north-west from Phocis. The two armies were to meet at Haliartus.

Alarmed at these formidable preparations the Boeotians sent an embassy to Athens, to propose an alliance, and the formation of an Anti-Spartan League. The speech of their envoy, as preserved, or invented, for us by Xenophon, points out in strong and exaggerated language the benefits which might accrue to Athens herself from the proposed alliance. "Ye will become," says the orator, "far greater than ye ever were; ye will be leaders of all: of ourselves, of the Peloponnesians, of your former subjects, yea of the great king himself."

The question for the Athenian Assembly to decide was one of vital and absorbing interest. Should they, or should they not, concur with Thebes in establishing an Anti-Spartan League, to which Corinth at all events was quite certain at once to accede? If they did, they would, for the first time since their fall, be moving out of the shadow of the Spartan supremacy, and would become once more a free and independent Republic. But they would be uniting themselves to their deadliest enemies, against the very Power which, nine years before, had shielded them from the relentless vengeance of those very enemies. They would be performing an act of great political ingratitude, and

[1] Xen. Hell. iii. 5. 5.

[2] Ibid. iii. 5. 17.

at the same time of great political hazard. If Thebes and Corinth were again to attack them, they had forfeited all claim to be again protected by Sparta; whilst if Thebes and Corinth were to make peace with Sparta, they would be wholly unable, in the present state of their fortifications, to make any show of resistance to the Peloponnesian armies. It must have been a time for great searchings of heart amongst the wisest Athenians; and Thrasybulus, then the most eminent leader of the people, seems to have been seriously perplexed and uncertain which course it would be more prudent to adopt. For this was doubtless the occasion on which he first promised the Lacedaemonians to speak in their favour, and then, changing his mind, excused himself on the ground of sudden[1] indisposition. He does not seem however to have taken an active part against them. I do not know on what authority he is represented by Bishop Thirlwall and Mr. Grote as moving the resolution to accept the Theban proposal, or by Mr. Mitford as "countenancing the measure." He seems to have done nothing beyond communicating the resolution, when passed, to the Theban envoys, and that too in somewhat ungracious terms, showing that he was fully alive to the perilous character of the step.

However very many, *πάμπολλοι*, spoke in favour of the alliance, and it was ultimately accepted by the Assembly without a dissentient vote. The Athenian troops at once started for Haliartus, and though the engagement in which Lysander was defeated and slain took place before their arrival, yet their subsequent presence had a determining influence upon the campaign, and compelled the ignominious evacuation of Boeotia, without a battle, by the army of Pausanias.

This great and striking event, the "march to Haliartus" as it was

[1] See line 356 of this play, and the note there. It must be remembered that this is not a piece of gossip, retailed by Plutarch or some other anecdote-collector: it was a statement made before the whole Athenian people within two years after the event.

Pausanias (Laconica, ix. 5) says that the Athenians had sent an embassy to Sparta, urging her to accept arbitration instead of going to war. But this does not seem to be confirmed by any other authority.

commonly called, made a deep and lasting impression upon the Athenian mind. "For ye, O men of Athens," says Demosthenes, some sixty-five years afterwards, "when the Lacedaemonians were masters of sea and land, and controlled all countries round about Attica with their harmosts and their garrisons—Euboea, Tanagra, the whole of Boeotia, Megara, Aegina, Cleonae, the other islands—whilst ye, for your part, had no ships, and your city no walls, ye marched out to Haliartus, and not many days afterwards to Corinth: though the Athenians of that time had much ill to remember against the Corinthians and the Thebans for their conduct in the Deceleian war; but they remembered it not. Far from it[1]." And the name of Haliartus became so familiarly associated with the glories of Athens that more than two centuries later when the Romans, in their war against Perseus, conquered and destroyed the town, the Athenians preferred a request that the site might be given to themselves. One would infer from Polybius[2], who speaks of their request with some indignation, that the petition was refused; but Strabo[3] tells us that the Romans did in fact give them the site, and that in his time it was still in their possession.

Here then we find an alliance which precisely answers to the description given in the speech of Praxagora. That this was the one chance for Athens, that its refusal would ruin the city, is just what some, at least, of the "many orators" who advocated the alliance might reasonably be expected to urge. But Praxagora goes on to say that, when the Athenians had got the Alliance, they became disgusted with it. Can this be truly said of the Anti-Spartan League within two years of its inception, that is to say in the spring of B. C. 393? About this there is no doubt whatever.

[1] De Coronâ, 118.

Mantitheus, in the sixteenth oration of Lysias, says that when the Athenians made the treaty with the Boeotians and marched to Haliartus (*ὅτε τὴν συμμαχίαν ἐποιήσασθε πρὸς τοὺς Βοιωτοὺς, καὶ εἰς Ἁλίαρτον ἔδει βοηθεῖν*) it was thought that the hoplites were undertaking a service of great danger, but that the cavalry would run but little risk.

[2] xxx. 18.

[3] ix. § 30.

At first, indeed, everything seemed to promise well. The League was joined at once by the Corinthians and the Argives, and shortly afterwards by the Euboeans, the Acarnanians, the Leucadians, and other states[1]. The Spartan garrisons and alliances beyond Boeotia were swept away, and the Phocians completely defeated. And when in the following spring and summer (B. C. 394) a large[2] army, composed of contingents from all the members of the League, was gathered together at Corinth, the confidence of the leaders was unbounded. Timolaus of Corinth proposed an immediate march on Sparta: for rivers, said he, are smallest at their source, before they become swoln by the influx of their tributaries, and wasps are most easily destroyed in their nests. Doubtless too there was another reason, the hope of concluding the war off-hand before Agesilaus could return from Asia Minor. The proposal of Timolaus was adopted, and the army, leaving its great camp near Corinth, marched southward as far as the famous valley of Nemea. But they had underrated the military spirit and the military resources of their opponent. Instead of attacking Sparta at home, they were forced to retrace their steps to repel an attack by Sparta on their own headquarters. A Peloponnesian army, nearly as large as their own, had marched through Sicyon, and was ravaging with sword and fire (*τέμνοντες καὶ κάοντες τὴν χώραν*) the territory of Corinth. The battle between these two mighty Hellenic armies, *ἡ μεγάλη μάχη πρὸς Λακεδαιμονίους, ἡ ἐν Κορίνθῳ*, as[3] Demosthenes describes it, resulted in the total rout of the army of the League, and the

[1] Diodorus, xiv. 82.

[2] "The fighting men of all descriptions," says Mr. Mitford, "must have amounted to 50,000." This seems a fair computation. The hoplites alone, Xenophon tells us, numbered 24,000; viz. 7,000 Argives, 6,000 Athenians, 5,000 Boeotians, 3,000 Corinthians, and 3,000 Euboeans, iv. 2. 17.

[3] Adv. Leptinem 59. It seems probable that between eighty and a hundred thousand men were engaged in the conflict: a fighting force which, had it combined, might have overthrown all the armies of Persia. Such was doubtless the reflection of Agesilaus when he heard of the great battle, and not, as Xenophon (Ages. vii. 5) reports him to have said, that those *slain in the conflict* would have been adequate to the task, which would have been an absurd exaggeration. Later writers merely copy Xenophon.

main body of the [1] Athenian troops, assailed at once in front and on their left flank by the Lacedaemonians, suffered more severely than any other contingent. The defeated army fled for safety to the walls of Corinth, but the Lacedaemonians were following hard after them; the gates were shut in their faces, and the fugitives were compelled to take refuge in the neighbouring [2] camp from which they had issued, only a few days earlier, in the confident expectation of a victorious march upon Sparta.

The battle of Corinth was fought in the summer of B. C. 394; and its result made it evident that, even in the absence of the army of Agesilaus, Sparta was more than a match for the Anti-Spartan League. And before that summer had passed away, Agesilaus returning from Asia, and having traversed Thrace, Macedonia, and Thessaly, entered Boeotia from the north, and inflicted another defeat on the army of the League in the

[1] Xen. Hell. iv. 2. 21. "We lost good men at Corinth," says Plato (Menexenus 17), who is supposed to have taken part in the battle; Aelian, H. V. vii. 14, Aristoxenus cited by Diog. Laert. (Plato, segm. 8.) The statement is probable enough; but the witnesses are not above suspicion; since Aelian says that he was also present at the battle of Tanagra, and Aristoxenus that he was present at the battles of Tanagra and Delium. Now these three battles, Tanagra, Delium, and Corinth, are all incidentally mentioned in the Dialogues of Plato; but of course he could not have been present at Tanagra or Delium.

[2] *ἐς τὸ ἀρχαῖον στρατόπεδον*, Xen. Hell. iv. 2. 23. Not "the position which they had left in the morning, on the Nemea," as Bp. Thirlwall supposes; a position which could not have been styled *τὸ ἀρχαῖον στρατόπεδον*, and between which and the fugitives the whole Peloponnesian army was interposed. The "original" or "ancient" camp, was the great camp outside the walls of Corinth, which had been occupied for many months, first by the Athenians, Boeotians, Corinthians, and Argives alone; then, also by the contingents from the other states as they severally arrived; and finally, by the entire army whilst the Council of War was in session, and during the period which intervened before the march southward began. It was no doubt sufficiently strong to prevent any attack by the Spartans.

Demosthenes (adv. Leptinem 59, 60) says that although one Corinthian faction was for closing the gates, the Philo-Athenians insisted on their being opened, and received the fugitives into the town. It would seem therefore that after the defeated troops had taken refuge in the neighbouring camp, some of them, probably the sick and wounded, were admitted into Corinth.

battle of Coronea. Here again [1] an Athenian contingent formed part of the defeated army; but we have no mention made of its losses, and probably they were slight compared with those sustained in the battle of Corinth.

Thus within a few weeks [2] the entire aspect of affairs had, as regarded Athens, undergone a serious change for the worse. She had lost many citizens without any beneficial results; the whole force of the League had been defeated both in the north and in the south; the bright hopes with which the year B. C. 394 had commenced, had altogether died away; divided counsels were already making themselves felt at Corinth, and it was but natural that the Athenians should become disgusted, ἤχθοντο, at the failure of all those brilliant expectations, through which they had been induced, less than two years before, to take so active a part in the formation of the Anti-Spartan League.

It was at this juncture, at the commencement of the year B. C. 393, that Praxagora comes forward, in the play before us, to condemn the vacillating policy of the men, and to propose that the government of Athens shall be henceforth entrusted to the women, as the more stable and conservative sex. But before we discuss her proposals, there are two other points to be mentioned.

We have already seen that, according to the Scholiast, the orator who persuaded the Athenians to contract the alliance with Thebes, and was, in consequence, obliged to leave the country, was none other than Conon; Κόνωνα λέγει, is his comment on line 196. This, of course, is a mere

[1] Lysias, pro Mantitheo.

[2] We can fix these dates with a precision generally unattainable owing to the fact that an eclipse of the sun took place shortly *after* the battle of Corinth and immediately *before* the battle of Coronea. Agesilaus was at this time hastening from the Hellespont to Boeotia. The news of the victory at Corinth met him at Amphipolis (Xen. Hell. iv. 3. 1), when he had passed through Thrace and a part of Macedonia. The eclipse, which is calculated to have occurred on August 14, B.C. 394, took place after he had passed through the rest of Macedonia and Thessaly, and had entered Boeotia; indeed, just as the skirmishing began which was the prelude to the battle of Coronea.

delusion. Conon had never set foot in Athens since the disaster at Aegospotami; Aristophanes would not have described that gallant officer simply as one τῶν ῥητόρων; nor did he ever fall into discredit with the Athenian people. Why then, it may be asked, was his name so intimately connected, in the mind of the Scholiast, with the Anti-Spartan League? It was because, whatever benefit accrued to Athens from the League, she derived through the intervention of Conon. Already, before the commencement of B. C. 393, whilst the horizon was so dark and threatening at home, it was known that he had won a great victory over the Lacedaemonian fleet at Cnidus, a victory which was speedily followed by the downfall of the Lacedaemonian power in the islands and beyond the sea. This victory, however, was not won for Athens; it was achieved by the Persian fleet, consisting of Greek and Phoenician triremes, under the joint command of Conon and Pharnabazus; and the isles of Greece and cities of Asia Minor delivered from the Spartan harmosts and garrisons were not handed over to Athens, but were left as free and independent states. But before another year had rolled away, before the spring of B. C. 392 had arrived, a brilliant and marvellous change, one might almost say a resurrection, had taken place in the affairs of Athens. Conon had returned, bringing the Persian fleet, and an ample supply of Persian gold to secure her safety; the other members of the League had readily assisted, Thebes alone sending 500 skilled workmen; the Long Walls had risen again, the fortifications of Peiraeus were restored, and Athens was entirely delivered from the doubts and the dangers which had so long beset her. At the commencement of B. C. 393 Athens was in a state of disquiet and perplexity, still halting between two courses. There was no doubt or wavering at the commencement of B. C. 392. Her safety was assured. She had been finally launched on a new career of prosperity.

The foregoing considerations might of themselves be sufficient to show that Petit and Mr. Fynes Clinton, in giving B. C. 392 as the date of the Ecclesiazusae, have fixed it a year too late. The deservedly high reputa-

tion of Mr. Fynes Clinton in chronological questions has obtained universal acceptance for that date, although the speech of Praxagora, from beginning to end, cries out against it, and demands the previous year. And clear as the internal evidence is in favour of B.C. 393, the external evidence is almost equally clear. The subjoined table of the years of the 96th Olympiad may assist us in an examination of the grounds on which those two distinguished chronologers have come to a wrong conclusion:

Olympiad 96.	Athenian Archon.	Years B.C.
1	Phormio	396, 395.
2	Diophantus. . . .	395, 394.
3	Eubulides	394, 393.
4	Demostratus . . .	393, 392.

The question is whether the Ecclesiazusae was exhibited in the archonship of Eubulides, or in that of Demostratus. And this to a great extent depends upon another question, viz. whether τὸ συμμαχικὸν, which is said to have been concluded two years before its exhibition, was concluded in the archonship of Phormio, or in that of Diophantus.

Now Petit (to consider his theory first) fixes on the wrong συμμαχία. He treats the συμμαχία, to which Praxagora refers, as being not the original Anti-Spartan League, but the subsequent accession to the League of Corinth and Argolis. And true it is that Diodorus, who has spoken of the original Anti-Spartan League and the march to Haliartus in the 81st chapter of his XIVth Book, does, when he returns to the subject in the following chapter, speak of an alliance being made, during the archonship of Diophantus, between the Athenians, Boeotians, Corinthians, and Argives. But it is impossible that these accessions to the League can have been the alliance of which Praxagora speaks. They were contemplated from the first; to them no opposition was possible; no orator was required to push them through; no one could have argued that the rejection of these new members would ruin the state, for the idea of rejecting them could not have occurred to anybody; nor were the Athenians afterwards vexed (ἤχθοντο) at having admitted them. In no one point does Petit's συμμαχία answer to Praxagora's συμμαχικόν. This

mistake as to the alliance is the sole foundation for Petit's date of the play, and the foundation being removed the superstructure falls.

Mr. Fynes Clinton of course avoids the error into which Petit, and after him Paulmier, fell. He recognizes that by the alliance Praxagora must mean the original Anti-Spartan League and the march to Haliartus, but he places these events a year too late, viz. in the archonship of Diophantus. His sole authority is an observation of Plutarch [1] that an oracle was thought to refer to the two battles of Delium and Haliartus, the latter *ὕστερον ἔτει τριακοστῷ γενομένην* than the former. But Plutarch's authority on a matter of chronology is of very slight value; and Mr. Fynes Clinton seems to have overlooked the express statement of Diodorus [2] that the formation of the Anti-Spartan League and the march to Haliartus took place *during the archonship of Phormio.* Diodorus arranges his facts in the form of annals, prefixing (in this part of his history) to the events of each successive year the names of the Athenian archon and the Roman consuls for that particular year. And his positive statement as to the date of an event very greatly outweighs an incidental remark of Plutarch. And here it is in entire accord with the conviction which must be borne in upon the mind of every thoughtful reader, from a careful perusal of the arguments and allegations of Praxagora.

It seems therefore on every ground absolutely certain, that the play was exhibited in February or March, B.C. 393, *after* the reverses sustained by the Anti-Spartan League, and *before* the arrival of Conon, and the rebuilding of the Long Walls of Athens.

Reverting now to Praxagora and her scheme for the future government of Athens, we find that the main argument put forward in support of her proposed *γυναικοκρατία* is based on the more conservative character of the female sex. Men, she says, are always in quest of novelty and change. Women abide by their principles, and the women of the present day use the same customs and follow the same practices that their predecessors have used and followed throughout all generations. Athens,

[1] Plutarch, Lysander, chap. 29.

[2] Diodorus, xiv. 54, 81, 82.

imperilled by the restlessness of men, will be saved by the steadfast and sober adherence of women to ancient methods and venerable traditions. Yet no sooner does Praxagora by these arguments and for these purposes obtain the reins of power, than she spontaneously develops a scheme so startling and so novel, as to throw altogether into the shade the wildest extravagances of the men. It is a scheme of naked socialism, involving the community of goods, the abolition of marriage, and (what is one-sidedly called) the community of women.

How can we account for this singular phenomenon? It has no parallel in any other comedy of Aristophanes. The Chorus indeed will frequently go over to the side which it began by opposing, and sometimes one of the principal characters will yield to argument, or the stress of circumstances: but there is always enough in the play itself to determine and explain the change. Here, however, the heroine, who has been earnestly seeking power for one purpose, immediately employs it for the opposite purpose: her special mission being to put a stop to all political novelties, she at once introduces a political novelty so vast and revolutionary, that she doubts if the men can be brought to accept it. And there is not a syllable in the play to justify or account for her sudden change. It is therefore necessary to look for the determining cause in something outside the play itself.

And it seems impossible to doubt that the cause is to be found in the appearance, whilst Aristophanes was engaged on the Ecclesiazusae, of the Republic of Plato, or at all events of that part of the work which now constitutes Books II to V (inclusive)[1] of the Republic. After the

[1] The Republic of Plato purports to be the narration, by Socrates, of a conversation which had taken place on the preceding day. The Timaeus purports to be a conversation which took place on the day after the narration. And at its commencement Socrates, in response to an appeal by Timaeus, *ἐξ ἀρχῆς διὰ βραχέων πάλιν ἐπάνελθε αὐτά*, briefly recapitulates what he had said the day before, or in other words gives a short summary of the contents of the Republic. When he has done, he asks Timaeus whether anything has been omitted which should have been mentioned, and Timaeus replies in the negative. Yet Socrates has merely recapitulated the contents of Books II to V: whence many have concluded

death of Socrates, an event which occurred in June, B.C. 399, Plato, we are told[1], retired to Megara, then travelled to some other well-known philosophic centres, Cyrene, Italy, and Egypt, and was contemplating a visit to the Magians, but finally, *διὰ τοὺς τῆς Ἀσίας πολέμους*, gave up the idea, and returned to Athens. If by *τοὺς τῆς Ἀσίας πολέμους* we are to understand, as seems unquestionable, the expeditions of Dercyllidas and Agesilaus (which would naturally render it unsafe for an Hellenic citizen to journey into the interior of the Persian empire), Plato must have returned to Athens a year or two before the date of the present play. And this would be in accordance with the tradition that he took part in the battle of Corinth, B.C. 394, though, as we have already seen, the tradition itself rests on no very certain foundation. But, however this may be, it is clear that his Republic, either in its present, or in an incomplete, shape came into the hands of the Athenian people before the termination of that year.

Praxagora, therefore, having obtained supreme power at Athens, with, apparently, authority to remodel its institutions at her will, suddenly finds, all ready to her hand, as a delightful subject for caricature, the elaborate communistic schemes developed with such detail in this new philosophical treatise. Aristophanes was not the man to let such an opportunity escape him. What mattered Praxagora's consistency compared with this brilliant opening for philosophic chaff? And so the greatest novelty of all, a system of undiluted communism, is at once introduced, by the opponent of all novelty, into the practical everyday life of the people of Athens. Plato had foreseen that these theories were likely to attract the ridicule of the wits, *τὰ τῶν χαριέντων σκώμματα*, and though he could not have anticipated the form which that ridicule would take, yet the epigram prefixed to this Introduction shows

that the Republic, as originally composed, consisted of those four books only, and was expanded by Plato to its present size at a subsequent period. The question does not concern our present inquiry; since the theories caricatured by Aristophanes would anyhow have formed part of the original work.

[1] Diogenes Laertius. (Plato, segm. 6, 7.)

that he bore the poet no malice for the humorous and impersonal caricature.

It seems strange that any one should ever have doubted or ignored the very obvious fact that in the latter half of the Ecclesiazusae, Aristophanes is laughing at the communistic theories of the Platonic Republic. Many similarities of thought and diction between the Praxagorean and Platonic schemes will be found pointed out in the Commentary: and it really is quite inconceivable[1] that two writers, one a philosopher and one a comic poet, approaching the subject from such different points of views, should, independently of each other, by a mere fortuitous coincidence, have travelled over so exactly the same ground in (allowing for the grave purpose of the one and the comic purpose of the other) so exactly the same way. It will be sufficient here to consider a single instance. In both systems, though for widely different reasons, children will be unable to recognize their parents, and parents their children. In both cases this fact is only brought out in answer to a question. In both cases the question is propounded in the same form, not *Will they recognize?* but *How will they recognize?* (πῶς διαγνώσονται, Plato; πῶς δυνατὸς ἔσται διαγιγνώσκειν, Aristophanes) the answer being, of course, that no recognition is possible; all youths must consider themselves the children of all the old people. Out of this novel state of things a variety of strange and startling results might arise; but in both cases one, and one only, and that by no means the most obvious, is selected, viz. the greater security of the old people. For now, if a youth should assault (τύπτῃ, Plato, Aristophanes) his elder, the bystanders would at once interfere; since, for all they can tell, they may themselves be the children (Plato adds "or the brothers or the parents") of the sufferer. Is the identity of this peculiar

[1] "Vix negari a quoquam poterit, Ecclesiazusarum quam scripsit comicus fabulam contra ipsius Philosophi [Platonis] doctrinam disciplinamque fuisse compositam." Ranke, Commentatio de Aristophanis vita, section ii. See also the observations of M. Émile Deschanel in his Études sur Aristophane, p. 203.

train of thought, couched, as it is, in such similar phraseology, merely the result of an accident? *Credat Judaeus Apella. Non ego.*

Still a caricature, by its very nature, cannot be a fair representation of the thing caricatured: and no one would gather from Praxagora's wild proposals any notion of the real tone and spirit of the great philosopher's dream. Let us briefly touch upon some of the more salient points of difference between the two schemes.

And in the first place, the Platonic communism did not extend to the population at large, it was entirely confined to the φύλακες, or guardians of the state. These were a specially selected class of (say) 1,000 persons, of whom the elder and wiser were to be the governors, and the remainder the military protectors of the New Republic. And the question which Plato set himself to solve was how he could best ensure that these guardians should faithfully fulfil the high duties assigned them, and not themselves become a danger to the citizens they were intended to protect. Plato knew no better way, and probably there was no better way, of achieving this end, than to detach them as far as possible not only from all human frailty and all human passion, but even from all human sympathies and associations however innocent in themselves. Every detail of their training and education is elaborated by Plato with extraordinary care. From their earliest infancy they were to be surrounded by no influences other than those of beauty and goodness, and to be anxiously preserved "from all evil thoughts which may assault and hurt the soul." And when they were grown up, and enrolled among the actual guardians, they were to stand in the position of the Christian knights of former times, who had taken upon themselves the vow of poverty. They were to renounce all private property, and the ties of a separate family and home: they were to live in common, and have all things in common. And thus, it was hoped, they would be free from all private interests and predilections, and be qualified to carry out with a single mind the duties which they were selected to perform.

This then is the first great distinction between the system of Praxa-

gora and the system of Plato. The former applied to all the citizens for their own enjoyment; the latter only to a special class for the purpose of enabling them to fulfil more efficiently their special duties towards the state.

And secondly even as regards this special class of guardians, there was nothing, until its members had passed their prime (which Plato limits to the age of fifty-five for a man, and of forty for a woman), in any way resembling that promiscuous intercourse between the sexes which formed so prominent a feature in the system of Praxagora. On the contrary, until that limit of age was reached[1], no intercourse whatever was permitted excepting under the sanction of marriage, a marriage solemnized amid sacrifices and choral hymns, and invested with all possible sanctity. It is true that the marriage was merely a temporary one; the pairs were brought together for marriage by a professed sortition, secretly overruled, if necessary, by the judgement of the ἄρχοντες, and on the next solemn marriage-sortition, the husband and wife would in all probability find themselves assorted with, and married to, different partners. But however unsatisfactory[2] were the marriage

[1] *μετὰ ταῦτα, ὦ Γλαύκων, ἀτάκτως μὲν μίγνυσθαι ἀλλήλοις ἢ ἄλλο ὁτιοῦν ποιεῖν οὔτε ὅσιον ἐν εὐδαιμόνων πόλει, οὔτ' ἐάσουσιν οἱ ἄρχοντες. Οὐ γὰρ δίκαιον, ἔφη. Δῆλον δὴ, ὅτι γάμους τὸ μετὰ τοῦτο ποιήσομεν ἱεροὺς εἰς δύναμιν ὅ τι μάλιστα*, v. 8 (458 E). But this seems forgotten in the following chapter (461).

[2] The breaking up of the family relationship is, at all events to Christian minds, "the great blot in the Republic. True it is that Plato throws out his theory of marriage as a mere theory, not as either possible or expedient to be realized. True that in the circumstances of his days, in the hopeless irredeemable corruption of family life in Athens, he could scarcely trace the form of that high instrument in the hand of God, by which man is to be first reared into life, both in his body and his mind. True also that he would not destroy the instincts and affections of nature, but only multiply and transfer them, so that the whole state should be one family 'of fathers, children, and brothers'; as Christianity has realized the wish literally in all its parts, but by a spiritual marriage, and a spiritual regeneration. And true that his end was noble—to bind together the whole body in one, to extinguish all selfish affections, perhaps also even to purify and chasten (though the hope were vain), assuredly not to give a licence to man's worst and lowest passions. But granting all this and more, Plato forgot the family—he set aside the institution of nature, though only in idea, and has ever since paid the penalty

laws of the Platonic Republic, however strangely they ignored the family, the true unit on which society is based, they were designed not to gratify, but to eradicate, all evil concupiscence and lust; to suppress all private desires and inclinations; to subordinate the feelings of the individual to the interests of the state. They were as far removed, as the east is from the west, from the universal licence accorded by the system of Praxagora. The guardians were to act, in all things, not as they themselves desired, but as the state prescribed.

"If somebody were to object," asks Adeimantus, when Socrates has unfolded his views on this topic, "that you are not giving your guardians a very happy life, what would you say to that?" "I should say," replies Socrates, "that it would not surprise me, if they were to be the happiest people in the world: but that however this may be, it is with a view not to the pre-eminent happiness of one particular class, but to the common happiness of the entire state, that we are building up our Republic."

And, thirdly, it must never be forgotten that the Republic of Plato was avowedly an unattainable[1] ideal: a heavenly vision, to be cherished indeed in the soul as a counsel of perfection, but quite impracticable in the grosser atmosphere of the earth and amidst the sordid passions of mankind.

"You are speaking," says Glaucon to Socrates, at the close of the Ninth Book, "you are speaking of that Republic which we have just been creating, a Republic which exists indeed in theory, but which has no local habitation, I imagine, in any region of this earth." "But in heaven perchance," rejoins the Master, "a pattern is laid up for him that will see, and seeing will enrol himself a citizen therein. But whether it now exists, or shall hereafter exist, is a matter with which

of being scoffed at and contemned by men who knew little of his system but this one blot—men incapable of fathoming the mystery of his wisdom and purity—to whom but one thing seemed intelligible, a theory which bordered upon vice." Sewell, Dialogues of Plato, chap. 32.

[1] "Looking to ideal perfection, I think Plato is right," Grote, Plato, iii. 211. Mr. Grote is speaking of the communistic theories discussed above.

we need not concern ourselves; for be it real or be it not, by its maxims and by none other will a wise man order his goings." "To that I readily assent," says Glaucon.

Even in the philosophic pages of the Republic these topics cannot be discussed without the introduction of much that is distasteful to a delicate mind, and this drawback is greatly increased when the subject is transferred to the comic stage. The old Attic Comedy was the direct outcome of the phallic[1] songs, which were sung, as part of a religious ceremony, at the festivals of Dionysus; and an Athenian audience would never permit it to forget its origin, or to use other than the broadest and most plain-spoken language with regard to the relations of the sexes, and other matters on which we are happily now more reticent. Twice[2] at least, in the Clouds and in the Birds, Aristophanes endeavoured to lift the comic art into an altogether different atmosphere; but in each case, although to modern taste these are amongst the most brilliant and successful of his efforts, the play was refused the prize. The Athenians could not have objected to the Ecclesiazusae on that score; and it seemed at first that there must be so many and such considerable gaps in the translation, including the omission of an entire scene, that it would have, like the translations of the Lysistrata and the Thesmophoriazusae, to *follow* the Greek text, instead of appearing on the opposite page. Consequently various liberties were taken in the translation; some lines were omitted, and others inserted; it was not thought necessary to preserve with such accuracy as in other cases the exact meaning of the original; and, above all, the long Aristophanic lines, the special favourites of the poet, were unworthily represented

[1] Aristotle's Poetics, iv. 15.

[2] We have seen too, in the Introduction and Commentary on the Wasps, that the original scheme of that comedy seems to have been equally free from all phallic associations, and that it was only after the defeat of the Clouds that its author introduced into it certain scenes of broad humour which do not coalesce with the rest of the play, but without which, possibly, the Wasps also would have failed in the theatrical competition.

by mere anapaestic dimeters. However the only other[1] translation in English verse of which I am aware gives the play in its entirety; and ultimately, after much hesitation, it seemed possible to follow that example without giving any just cause of offence. And, indeed, the coarsest passages of Aristophanes are mere comic buffoonery, enacted in the open air, not by actors and actresses before a mixed audience of men and women, but by men only before the male population of Athens, no woman being present. They are broad and plain-spoken, but never morbid and seductive, and could not be injurious to anybody, who did not come to their study with a mind already corrupted and debased.

As regards the observation just made that, at all events in the time of Aristophanes, no women were present at the performance of a comedy; it may be permissible to conclude this Introduction with a more minute examination of that question than it has hitherto received. And this seems the more desirable because a very able scholar, Mr. A. E. Haigh, in his most instructive and agreeable work "On the Attic Theatre," has recently expressed a contrary opinion.

That the solution of the question is to be found, if anywhere, in the hints afforded by the comedies of Aristophanes appears to be universally acknowledged. It is certain that the indecorum of the comic stage would not have deterred Athenian women from attending its representations. An Athenian maid or matron, walking through the streets of her own city, could not choose but witness on every side, and indeed at every door,

[1] "The Ecclesiazusae or Female Parliament. Translated from Aristophanes, by the Rev. Rowland Smith, M.A., of St. John's College, Oxford. Oxford, 1833."

Mr. Rowland Smith died in July 1895 (when a great part of this Introduction had been already written) in the eighty-seventh year of his age, and an obituary notice of him appeared in the Times newspaper on the 25th of that month. After having held for some years the rectory of Ilston, Pembrokeshire, and that of Nazing, Essex, he was preferred in 1871 by Lord Chancellor Hatherley to the rectory of Swyncombe near Henley on Thames which he resigned shortly before his death. He was a High Churchman and the author of several theological works. And besides his translation of the Ecclesiazusae, it appears that he also published a volume of "Translations from the Greek Romance Writers."

signs and symbols of (to Christian minds) "unspeakable pollution." The pure and honourable maiden, who obtained the coveted distinction of bearing the Holy Basket in the procession at the Dionysia[1], walked through the admiring crowds accompanied by symbols and songs of, what we should consider, the most appalling immodesty. Yet to themselves the question of decency or indecency would not even occur. It was their traditional religion; it was "the very orthodoxy of the myriads who had lived and died" in the city. And we know that ladies of all sorts and conditions attended the Roman Mimes[2], which had more than all the grossness, without the counterbalancing radiancy and patriotic elevation, of Athenian comedy. In discussing therefore the question before us the *character* of the entertainment is not a factor that requires to be taken into consideration. Nor must we be influenced in the opposite direction by the circumstance that in later times dramatic performances were regularly attended by men and women together; for the old Attic comedy was part of a religious festival, and in religious observances nothing was more common than the separation of the sexes. We must, therefore, approach the question without any *à priori* prejudice on the one side or on the other, and merely consider what Aristophanes tells us with regard to the composition of his audience.

And twice, at least, he appears to enumerate the various classes of which the audience was composed.

In Peace 50–53 an actor is desirous of putting the audience in possession of the state of affairs at the commencement of the action; and he says, *I will tell it to the boys, and to the small men, and to the men, and to the most exalted men, and to the most overweeningly exalted men.* He mentions males of every sort and condition, but he makes no allusion to women. See also lines 765, 766 of the same play.

Just so in the play before us, 1141, 1144–1146, Praxagora's waiting-

[1] See the account of the Rural Dionysia in Acharnians 241-279. The quotations in the text are from Cardinal Newman's "Callista." The description of Sicca, given in the tenth chapter of that tale, is equally applicable to Athens.

[2] Ovid, Tristia, ii. 497.

maid invites to the banquet all such of the audience as are well disposed to the play, τῶν θεατῶν εἴ τις εὔνους τυγχάνει. Her master will not hear of any exceptions, and says, *Why not invite them all and omit nobody,* καὶ μὴ παραλείψεις μηδένα? *Why not freely ask old man, youth, and boy?* All the audience are to be invited, but again there is no mention of women.

There are two other passages in the Ecclesiazusae which have some bearing on the subject. In lines 435–441, Chremes is telling Blepyrus that in the assembly a speaker (who was in reality Praxagora the wife of Blepyrus) had been saying everything in dispraise of men, and everything in praise of women. "*She called you,*" says he, "*a rascal, a thief, a common informer!*" "*What, me only?*" asks Blepyrus. "*You and the crowd there,*" τωνδὶ τὸ πλῆθος, explains Chremes. "'*But the woman,*' *said the speaker,* '*was a wit-fraught thing,*' &c." That by τωνδὶ τὸ πλῆθος we are to understand the audience, is universally admitted, and is, indeed, obvious. Yet they are all treated as men, and all contrasted with women.

In the rehearsal at the beginning of the play, one of the speakers, addressing the audience in the theatre as if they were the assembly in the Agora, commences her speech by saying, *It seems to me, O women sitting there.* Praxagora at once interrupts her, *What in the world makes you call them women, when they are men? Oh,* says the other, *it was all along of Epigonus there* (pointing to an effeminate citizen)*; glancing his way, I really thought that I was speaking to women.* Eccl. 165–168. There would have been no point in this sally if she was actually speaking to women as well as to men. Epigonus was doubtless the most womanlike object in the theatre then, as Cleisthenes had been thirty years before, at the time of the representation of the Clouds. There the Clouds are described as changing their form and figure in accordance with the objects they behold. Many instances are given. *Yesterday they saw Cleonymus,* τὸν ῥίψασπιν, *and assumed the appearance of timid deer; to-day, they behold Cleisthenes amongst the audience, and change themselves into women.* Clouds 348–355. The Clouds would behold in the theatre nothing more womanly than Cleisthenes.

That the audience are always described in the masculine gender, *οἱ θεαταί, οἱ θεώμενοι, οἱ καθήμενοι,* is of course quite unimportant. But when Dicaeopolis commences his elaborate speech in the Acharnians with the words *ἄνδρες οἱ θεώμενοι* (497), and Euelpides commences his explanation in the Birds with the words *ὦνδρες οἱ παρόντες ἐν λόγῳ* (30), is it conceivable that they are either including women under the description of *ἄνδρες,* or else addressing a section only of the audience?

There is hardly a play wherein we do not find numerous passages which seem to take for granted that all the spectators are men, such as, for example, Knights 228 *τῶν θεατῶν ὅστις ἐστὶ δεξιὸς,* the catechism in Clouds 1096–1104, the various appeals to the audience to take political proceedings, which men alone can take, of which the Parabasis of the Acharnians and the Epirrhema and Antepirrhema of the Frogs are sufficient instances. Conversely, we find passages relating to women which seem to take for granted that they are *not* present in the theatre. Thus in the Antepirrhema to the first Parabasis of the Birds, the Birds are setting forth the many advantages of wings. And they say, amongst other things, "If a man is in love with a councillor's wife, and see the councillor in the theatre, he can fly off at once and pay court to the wife." They do not say, "If the councillor is in the theatre, *and his wife is not;*" the latter circumstance they take for granted.

But perhaps the clearest and most convincing evidence is afforded by the Parabasis of the Thesmophoriazusae. The Chorus in that play represent Athenian matrons, and in the Parabasis they are turning to the audience, and pleading the cause of the women as against the men. And throughout their address they contrast the women sometimes with men in general and sometimes with the audience, quite indifferently, as though the two classes—the audience and the men—were for this purpose identical. "All men," they aver, "say that we are a plague" (and, indeed, this is a commonplace of Hellenic poetry). "Well, then, if we are a plague, why do YE," they say to the audience, "marry us, *τί γαμεῖθ' ἡμᾶς;* Why do ye forbid us to walk abroad, *κἀπαγορεύετε μήτ' ἐξελθεῖν,* &c.? Why are ye so anxious to preserve a plague, *τὸ κακὸν βούλεσθε*

φυλάττειν;" And after several similar observations, they propose a test. "*We* say that we are much better than you, ὑμῶν ἐσμὲν πολὺ βελτίους, and this we will show by taking the name of an individual man and the name of an individual woman, and comparing them with each other." They accordingly make several witty comparisons, and conclude by saying οὕτως ἡμεῖς πολὺ βελτίους τῶν ἀνδρῶν εὐχόμεθ' εἶναι. It was ὑμῶν πολὺ βελτίους at the beginning, it is τῶν ἀνδρῶν πολὺ βελτίους at the end. But, indeed, almost every line of the Parabasis postulates that the audience are all of the male sex.

In every comedy of Aristophanes (with the exception of the Plutus) there are constant appeals to the audience; and frequently, as in Wasps 74–84, particular individuals are singled out for personal satire. Yet nowhere is there the slightest indication of the presence of a woman amongst the spectators. Contrast with this the case of Shakespeare. How rarely does *he* address the audience! How plain he makes it that women, as well as men, were spectators of his plays!

The passages cited might easily be doubled: and against them there is not a syllable[1] to be set from the first line of the Acharnians to the last line of the Plutus. And there seems, therefore, no doubt that no women were present at the performance of any of these comedies.

Whether they were present at the representations of the later phases of Athenian comedy, is quite another matter, and on this point I express no opinion. But the two passages most commonly cited to prove their presence seem to be altogether beside the mark.

Pollux (ix. 5. segm. 44), to illustrate the word κερκίς, which, like the Latin *cuneus*, meant one of the wedge-shaped sections into which the auditorium was cut by gangways ascending from the bottom to the top,

[1] Mr. Haigh indeed seems to think that some inference in favour of the presence of women can be drawn from Peace 962–967, where it is said that though every individual spectator has got some barley, the women (or perhaps, their wives) have none. I have not cited this passage as an argument in favour of the *absence* of the women, because the whole statement depends upon an idle jest; but it certainly affords no argument in favour of their *presence*.

quotes a couplet from the Γυναικοκρατία of Alexis, a poet of the Middle Comedy,

ἐνταῦθα περὶ τὴν ἐσχάτην δεῖ κερκίδα
ὑμᾶς καθιζούσας θεωρεῖν ὡς ξένας.

Undoubtedly this looks as though the women were taking their seats in the theatre, seemingly as envoys from some foreign state. But this is in a *γυναικοκρατία*, where everything is topsy-turvey, where the men and women have changed places, and the women undertake the duties, and enjoy the privileges, which under other forms of government would be undertaken and enjoyed by the men. In line 460 of the Ecclesiazusae it is announced that the wife, and not the husband, will henceforth attend the dicastery; and had the subject been pursued, it would doubtless have been elicited that the wife, and not the husband, was thenceforth to attend the theatre. No inference can be drawn from this passage as to the attendance of women at the Athenian theatre.

The other passage comes from the Epistles of Alciphron, a writer of great wit and ingenuity, in many respects closely resembling Lucian. He composed various fictitious letters, generally between fictitious people, but sometimes he selected historical personages to be his assumed correspondents. And one of his letters is feigned to be written by Menander to his mistress Glycera, on his receiving a summons to attend the Court of King Ptolemy in Egypt. And Alciphron makes the great comedian say that no diadem which Ptolemy can give him is to be compared with the ivy-wreaths with which he has so often been crowned at the Dionysia' "whilst Glycera was looking on, and sitting in the theatre," ὁρώσης καὶ καθημένης ἐν τῷ θεάτρῳ Γλυκέρας. Now if this passage stood alone, we might consider it "conclusive proof," not indeed, as Mr. Haigh says, "that women were present at the New Comedy," but that Alciphron who flourished, probably, 500 or 600 years afterwards, was of that opinion. But the passage does *not* stand alone. Alciphron also composed an answer from Glycera to Menander's supposed letter. And he makes her say, "What is Menander without his Glycera, who gets ready his masks, and arrays him in his actor's robes, and stands in the *παρασκήνια*" (the

wings from which the actors entered the stage) "nervously pinching her fingers, until the theatre breaks out into ringing applause, and then trembling all over, by Artemis, she revives, and clasps him in her embrace?" Is it not plain that Alciphron pictured Glycera not amongst the audience, but in the wings of the theatre; not only not amongst the audience, but not even in their sight?

These passages, therefore, seem to have no bearing on the question, whether women did or did not sit as spectators in the Athenian theatre, during the representation of what are known as the Middle and the New Comedies.

EASTWOOD, STRAWBERRY HILL,
October, 1901.

ΥΠΟΘΕΣΙΣ[1]

Αἱ γυναῖκες συνέθεντο πάντα μηχανήσασθαι εἰς τὸ δόξαι ἄνδρες[2] *εἶναι, καὶ ἐκκλησιάσασαι*[3] *πεῖσαι παραδοῦναι σφίσι τὴν πόλιν, δημηγορησάσης μιᾶς ἐξ αὐτῶν. αἱ δὲ μηχαναὶ τοῦ δόξαι αὐτὰς ἄνδρας εἶναι τοιαῦται. πώγωνας περιθέτους ποιοῦνται*[4]*, καὶ ἀνδρείαν ἀναλαμβάνουσι*[5] *στολήν, προνοήσασαι*[6] *καὶ προασκήσασαι τὸ σῶμα αὐτῶν, ὡς ὅτι μάλιστα ἀνδρικὸν εἶναι δόξαι. μία δὲ*[7] *ἐξ αὐτῶν,* Πραξαγόρα, *λύχνον ἔχουσα προέρχεται κατὰ τὰς συνθήκας, καὶ φησὶν, ὦ λαμπρὸν ὄμμα.*

[1] The first Argument is found in the MSS. known as R. H. F. P. The second only in H. F. which place it first. Both are given by Aldus, Fracini, Gelenius, Portus, Kuster, and recent editors. The others (except two or three who do not give the Greek arguments) have the second only.

[2] *ἄνδρες* R. H. P. vulgo. *ἄνδρας* F.

[3] *ἐκκλησιάσασαι* R. H. P. Brunck, recentiores. *ἐκκλησιάζουσαι* editions before Brunck. *ἐκκλησιάσασθαι* F.

[4] *ποιοῦνται* H. F. P. Brunck, and subsequent editors to Dindorf and Bothe. The word is omitted by R. and by Bergk, Meineke, Blaydes, and Velsen. And the four words *πώγωνας περιθέτους ποιοῦνται καὶ* are omitted in the editions before Brunck.

[5] *ἀναλαμβάνουσι* R. H. vulgo. *ἀναλαμβάνονται* F. P. Brunck, Bekker.

[6] *προνοήσασαι . . . προασκήσασαι.* These participles are transposed in the MSS. and editions before Brunck.

[7] *δὲ* H. F. P. vulgo. *δὴ* R. Invernizzi, Dindorf.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ

Ἐν τοῖς Σκίροις τὰ γύναι' ἔκρινεν[1] *ἐν στολαῖς*
ἀνέρων προκαθίζειν[2]*, γενομένης ἐκκλησίας,*
περιθέμεναι[3] *πώγωνας ἀλλοτρίων τριχῶν.*
ἐποίησαν οὕτως. ὑστεροῦντες οὖν στολαῖς
ἄνδρες[4] *γυναικῶν ἐκάθισαν· καὶ δὴ μία*
δημηγορεῖ περὶ τοῦ λαβούσας τῶν ὅλων
τὴν ἐπιτροπὴν βέλτιον ἄρξειν μυρίῳ·[5]
ἐκέλευσέ τ' εἰς κοινὸν φέρειν τὰ χρήματα,
καὶ χρῆσθ' ἅπασιν ἐξ ἴσου ταῖς οὐσίαις,
καὶ ταῖς γυναιξὶ μετατίθεσθαι τοὺς νόμους[6].

[1] *ἔκρινεν ἐν* Bisetus (who was the first editor to write the Argument as verse, all previous editors having given it as prose), Portus, recentiores. *ἔκρινε* (without *ἐν*) MSS. editions before Portus.

[2] *προκαθίζειν* is Bergk's suggestion. *προκαθίζοντα* MSS. vulgo.

[3] *περιθέμεναι* Aldus, vulgo. *παραθέμεναι* H. *παραθέμενα* F.

[4] *ἄνδρες*. I have added the aspirate. *ἄνδρες* MSS. vulgo.

[5] *μυρίῳ*. *μυρίων* MSS. and all editions before Brunck; but Le Fevre wrote "Lege *μυρίῳ* vel *μυρίως*. Utrovis modo legas, perinde est, modo ne vulgatam lectionem retineas." And *μυρίῳ* is read by Brunck and all subsequent editors. The words *μυρίῳ βέλτιον* are to be taken together, as frequently elsewhere. Thus in Plato's Republic, vii. 5 (520 C) it is said, *μυρίῳ βέλτιον ὄψεσθε τῶν ἐκεῖ, ye will see ten thousand times better than the people there.*

[6] The last three lines stand as they are given in both the MSS., except that F. has *φέρον* for *φέρειν*, and *τοῖς γυναιξὶ* for *ταῖς γυναιξί*. In Aldus they were represented by the words *ἐκέλευσέ τ' εἰς τὸ κοινὸν φέρειν τὰ χρήματα καὶ χρῆσθαι τοὺς νόμους*. And this was the reading, till Bisetus, reducing the prose into iambics, wrote—

ἐκέλευσέ τ' εἰς τὸ κοινὸν εἰσφέρειν ὅλα
τὰ χρήματ' ἄνδρας· ὡς κεκρίσθαι τοῖς νόμοις.

This was followed by Portus and subsequent editors, until Dobree (in Porson's Aristophanica) published the reading of H. which has ever since been universally adopted.

ΕΚΚΛΗΣΙΑΖΟΥΣΑΙ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΠΡΑΞΑΓΟΡΑ.
ΓΥΝΗ Α.
ΓΥΝΗ Β.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.
ΒΛΕΠΥΡΟΣ, *ἀνὴρ Πραξαγόρας.*
ΑΝΗΡ *γυναικὸς* Β.
ΧΡΕΜΗΣ.
ΚΗΡΥΞ.
ΓΡΑΥΣ Α.
ΓΡΑΥΣ Β.
ΓΡΑΥΣ Γ.
ΜΕΙΡΑΞ.
ΝΕΑΝΙΑΣ.
ΘΕΡΑΠΑΙΝΑ *Πραξαγόρας.*

H is the only MS. which gives the Dramatis personae. Its list is as follows:—*τὰ τοῦ δράματος πρόσωπα. γυνή τις Πραξαγόρα. ἑτέρα γυνή. χορός. ἀνήρ τις. ἕτερος ἀνὴρ Βλέπυρος. ἕτερος ἀνὴρ ἀπὸ ἐκκλησίας Χρέμης. ἄλλος ἀνὴρ Φειδωλός. κῆρυξ. Γραῦς. ἑτέρα. νέα. Θεράπαινα.*

ΕΚΚΛΗΣΙΑΖΟΥΣΑΙ

ΠΡ. Ὦ λαμπρὸν δόμα τοῦ τροχηλάτου λύχνου
κάλλιστ' ἐν εὐσκόποισιν ἐξηρτημένον,

THE stage represents an Athenian street, with three houses in the background, the houses of Blepyrus, Chremes, and the husband of the Second Woman. The hour is 3 a.m. and the stars are still visible in the sky. A young and delicate woman, clad in masculine attire, is standing in the street, hanging up a lighted lamp in some conspicuous place. The woman is Praxagora, the wife of Blepyrus, who has just left her husband asleep within, and has come out wearing his garments, with his sturdy walking-stick in her hand, and his red Laconian shoes upon her feet. And the lamp is to serve as a signal to other Athenian women who have agreed to meet her here before the break of day. No one is yet in sight: and while she is expecting their arrival, she apostrophizes the lamp in mock-heroic style, using such language as in tragedy might be addressed to the sun or moon or to some divine or heroic personage. According to the Scholiast the poet, in this opening speech, is glancing at some passage in the tragedies either of Agathon or of Dicaeogenes. Πραξαγόρα, he says, λύχνον ἔχουσα προέρχεται. ὑποπτεύεται δὲ ὁ ἴαμβος ἢ τοῦ Ἀγάθωνος ἢ τοῦ Δικαιογένους, διὰ τὰς ἑταίρας ἐγκαθιζομένας (infra 23). ὁ πρὸς οὐδὲν εἶπεν, ἀλλὰ μόνον ὅτι τὰς ἑταίρας δεῖ πως. βούλεται δὲ εἰπεῖν ὅτι τοὺς ἄνδρας προλάβωμεν εἰς τὴν ἐκκλησίαν. Bergler refers to the addresses to the sun contained in the Ajax of Sophocles (845) and in the opening lines of the Phoenissae of Euripides.

1. τροχηλάτου] Διὰ τὸν κεράμεον τροχόν. καταχρηστικῶς δὲ εἶπεν· οὐ γὰρ ἐν τροχῷ ἐλαύνεται, ἀλλὰ τύπῳ γίνεται.—Scholiast. The Scholiast is however quite mistaken; for earthen vessels of this character were regularly fashioned by the potter's wheel, an instrument well described in Dr. Lardner's Museum of Science and Art (vol. ii. 114–117) from which the remarks which follow are derived. The upper part of the instrument consists of a vertical shaft rising out of a small circular table, and having at its top a circular horizontal disk. To this shaft a rotatory motion can be

THE ECCLESIAZUSAE

PRAXAGORA. O glowing visage of the earthen lamp,
On this conspicuous eminence well-hung,—

imparted from below. The potter's clay, having been moistened with water until it has acquired the consistency of dough, is placed on this horizontal disk, the shaft is made to revolve, and as the disk spins round, the potter gives the desired shape to the plastic clay, by the gentle pressure of his hands and fingers. The rude and soft mass of dough acquires under his dexterous fingers the most symmetrical and beautiful forms with marvellous facility and celerity. The potter's wheel is constantly mentioned, as in the Scriptures, so in the classical writers of Greece and Rome. Homer compares the light evolutions of the dance with the quick movement of the wheel in the hands of the potter.

> "And now, with feet all cunningly gliding, around whirled they
> Full lightly, *as when some potter sitteth and maketh assay*
> *Of the wheel to his hands well fitted, to know if it runneth true.*"
>
> Iliad xviii. 599 (WAY's translation).

Such passages as the "Amphora coepit Institui: currente rota cur urceus exit?" of Horace (Ars Poet. 21) and the "Testa alta paretur.... Argillam atque rotam citius properate," of Juvenal (iv. 131) are of course well known.

2. *εὐσκόποισιν*] Ἡ ἔννοια, *κάλλιστα τοῖς σοφοῖς εὑρημένον, τοῖς εὖ σκεπτομένοις. οἱ δὲ τοῖς φύλαξιν, ὅτι μετὰ λύχνων σκοποῦσιν.* —Scholiast. The MSS. read *ἐξητημένον*, but the Scholiast probably read *ἐζητημένον*, and therefore endeavoured to explain *εὐσκόποισιν* by (1) *τοῖς σοφοῖς*, (2) *τοῖς εὖ σκεπτομένοις*, and (3) *τοῖς φύλαξιν*. But Paulmier who was the first to change the manuscript reading into *ἐξηρτημένον*, was also the first to explain the true meaning of *εὐσκόποισιν*. "Signum nempe erat," says he, "lucerna accensa in loco edito suspensa; ut ibi convenirent mulieres. Nam *εὔσκοποι τόποι* sunt *loci eminentes* qui undequaque prospiciuntur; et utitur ea voce Aristoteles, H. A. ix. 41; et ideo postea dicit

γονάς τε γὰρ σὰς καὶ τύχας δηλώσομεν·
τροχῷ γὰρ ἐλαθεὶς κεραμικῆς ῥύμης ὕπο
μυκτῆρσι λαμπρὰς ἡλίου τιμὰς ἔχεις·
ὅρμα φλογὸς σημεῖα τὰ ξυγκείμενα.
σοὶ γὰρ μόνῳ δηλοῦμεν, εἰκότως, ἐπεὶ
κἀν τοῖσι δωματίοισιν Ἀφροδίτης τρόπων
πειρωμέναισι πλησίον παραστατεῖς,
λορδουμένων τε σωμάτων ἐπιστάτην
ὀφθαλμὸν οὐδεὶς τὸν σὸν ἐξείργει δόμων.
μόνος δὲ μηρῶν εἰς ἀπορρήτους μυχοὺς
λάμπεις, ἀφεύων τὴν ἐπανθοῦσαν τρίχα·
στοάς τε καρποῦ βακχίου τε νάματος

Aristophanes ex persona Praxagorae lucernam alloquentis ὅρμα φλογὸς σημεῖα τὰ ξυγκείμενα. Nam frustra lucernam accendisset ad signum dandum, nisi in loco eminente, unde facile videri posset, suspendisset."

3. γονάς] Γοναὶ, as Kuster observes, was a term specially appropriate to the birth of a god or goddess, and such expressions as Διονύσου γοναὶ, Ἀφροδίτης γοναὶ, and the like, were frequently adopted by dramatists as the names of their plays. And as to τύχας Bergler refers to the lines which Euripides places in the mouth of his nurse (Medea 57),

ὥσθ' ἵμερός μ' ὑπῆλθε γῆ τε κούρανῷ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας,

lines which, as he observes, Philemon, parodying, places in the mouth of his cook in his Στρατιώτης:

ὡς ἵμερός μ' ὑπῆλθε γῇ τε κούρανῷ
λέξαι μολόντι τοὔψον ὡς ἐσκεύασα.

4. τροχῷ] Here the single word τροχήλατος is expanded into a whole line. ῥύμης is rightly explained by the Scholiast to mean τῆς ὁρμῆς, the impulse imparted to the wheel by the art of the potter.

5. μυκτῆρσι] Properly, the *nostrils*. μυκτὴρ, τῆς ῥινὸς τὸ τρῆμα (vulgo τρίμυμα). —Hesychius. μυκτῆρες· τὰ ἑκατέρωθεν τῆς ῥινὸς τρήματα.—Photius. As applied to a lamp, μυκτὴρ is the round hole on the snout (so to call it) of the lamp, through which the lighted wick protrudes and "performs the shining office of the sun," *splendidum solis munus* as Seidler, on Eur. El. 993, translates the words λαμπρὰς ἡλίου τιμάς. A great variety of ancient Greek lamps, both metallic and earthen, may be seen in the British Museum. Where there is but one μυκτὴρ, the snout extends from the front of the lamp, which is held by

(For through thy fates and lineage will we go,
Thou, who, by whirling wheel of potter moulded,
Dost with thy nozzle do the sun's bright duty)—
Awake the appointed signal of the flame!
Thou only knowest it, and rightly thou,
For thou alone, within our chambers standing,
Watchest unblamed the mysteries of love.
Thine eye, inspector of our amorous sports,
Beholdeth all, and no one saith *Begone*!
Thou comest, singeing, purifying all
The dim recesses which none else may see;
And when the garners, stored with corn and wine,

---

a handle at the back. Where there are two μυκτῆρες, in some specimens the two snouts issue from the front, at an acute angle with each other; in others, there is a snout at each extremity of the lamp, which is then held by a chain, fastened to a loop at the front and the back of the lamp. There might indeed be any number of μυκτῆρες. In one specimen in the British Museum there are no less than seven, arranged in a circle round the lamp, so as to form a sort of chandelier. The round hole at the top of the lamp is not a μυκτήρ; it is the orifice through which the oil is poured into the lamp, and is usually covered by a little lid.

7. σοὶ γὰρ μόνῃ] The women allow the lamp to be present at their secret assembly, because it has often been the witness of and partner in, their secret doings in their bedchambers, δωματίοισιν, when their husbands are away, and yet has never been known to divulge them. Musaeus commences his "Hero and Leander" with the invocation εἰπὲ, θεὰ, κρυφίων ἐπιμάρτυρα λύχνον ἐρώτων. And see Lucian's Cataplus, 27. The words Ἀφροδίτης τρόποι are equivalent to σχήματα συνουσίας. In passages like these the translation is not intended to give the precise sense of the original.

10. λορδουμένων] *Curvatorum.* ὁ ἐπιστάτης is the name given to the president, or arbiter, of athletic sports; οἱ ἐν τοῖς γυμνικοῖς ἀγῶσιν ἐπιστάται.—Xen. De Rep. Lac. viii. 4.

12. ἀπορρήτους μυχούς] Τὸ αἰδοῖον λέγει τῆς γυναικὸς, διὰ τὸ μηδένα αὐτὸ βλέπειν.—Scholiast. Cf. Lys. 828.

14. στοάς] Στοαὶ, τὰ ταμιεῖα. παραμήκη γὰρ ἦν τοῖς παλαιοῖς.—Photius. So Hesychius, Suidas, and the Scholiast here. He means that the store-rooms were long narrow chambers like the colonnaded buildings which went by the name of στοαί. The use of the words βακχίου νάματος at the end of the line for "wine" is part of the tragic flavour of the speech.

πλήρεις ὑποιγνύσαισι συμπαραστατεῖς·
καὶ ταῦτα συνδρῶν οὐ λαλεῖς τοῖς πλησίον.
ἀνθ' ὧν συνείσει καὶ τὰ νῦν βουλεύματα,
ὅσα Σκίροις ἔδοξε ταῖς ἐμαῖς φίλαις.
ἀλλ' οὐδεμία πάρεστιν ἃς ἥκειν ἐχρῆν.
καίτοι πρὸς ὄρθρον γ' ἐστίν· ἡ δ' ἐκκλησία
αὐτίκα μάλ' ἔσται· καταλαβεῖν δ' ἡμᾶς ἔδρας,
ἃς Φυρόμαχός ποτ' εἶπεν, εἰ μέμνησθ' ἔτι,
δεῖ τὰς ἑταίρας κἀγκαθιζομένας λαθεῖν.
τί δῆτ' ἂν εἴη; πότερον οὐκ ἐρραμμένους
ἔχουσι τοὺς πώγωνας, οὓς εἶρητ' ἔχειν;
ἢ θαἱμάτια τἀνδρεῖα κλεψάσαις λαθεῖν
ἦν χαλεπὸν αὐταῖς; ἀλλ' ὁρῶ τονδὶ λύχνον
προσιόντα. φέρε νυν ἐπαναχωρήσω πάλιν,
μὴ καί τις ὢν ἀνὴρ ὁ προσιὼν τυγχάνῃ.

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16. *ὑποιγνύσαισι*] Athenian husbands were accustomed to keep their household stores under lock and key, with their seal, for greater security, affixed to the door. Athenian wives were accustomed, so soon as their husbands' backs were turned, to tamper with the seal, pick the lock, and pilfer from the store-room corn and wine and oil for their own private purposes. Such at least is the charge brought against them in the Thesmophoriazusae, which teems with allusions to these petty feminine thefts: see 418–428, 555, 556, 812, 813. In the first of these passages the word *ὑποῖξαι to open surreptitiously* is employed, as here, to describe this secret tampering with the door.

18. Σκίροις] The parasol festival; a festival celebrated by the women alone, at midsummer, in the month Scirophorion, in honour of Athene Sciras. The place of its celebration seems to have been a spot on the Sacred Way just outside the gates of Athens, where was the tomb of Scirus, the Dodonaean seer; and near it a Temple of Athene Sciras. It was attended by the priestess of Athene, the priest of the Sun, and the priest of Erechtheus who came down from the Acropolis bearing the sacred white parasol, *σκιάδειον λευκὸν ὃ λέγεται Σκῖρον*.—Scholiast. See Thesm. 834, 835, and the Scholiast there; Hdt. viii. 94; Pausanias, i. 36; Photius and Suidas, s. vv. *σκιρὸν*, *σκίρον*, *σκιρὸς*, *σκιροφορία*, *σκιροφορίων*.

20. *πρὸς ὄρθρον*] That the Athenian assemblies were ordinarily held at break of day is plain from many authorities.

By stealth we open, thou dost stand beside us.
And though thou knowest all this, thou dost not peach.
Therefore our plans will we confide to thee,
What at the Scira we resolved to do.
Ah, but there's no one here who should be here.
Yet doth it draw towards daybreak; and the Assembly
Full soon will meet; and we frail womankind
Must take the seats Phyromachus assigned us
(You don't forget?) and not attract attention.
What can the matter be? Perchance their beards
Are not stitched on, as our decree commanded,
Perchance they found it difficult to steal
Their husband's garments. Stay! I see a lamp
Moving this way. I will retire and watch,
Lest it should haply be some MAN approaching!

And see Ach. 20; Thesm. 375; infra 85, &c.

22. *Φυρόμαχος*] *Γράφεται, ἀς* Κλεόμαχ*ος. καὶ φασὶ* Κλεόμαχον *τραγικὸν ὑποκριτήν. οὗτος φαίνεται ὑποκρινόμενός ποτε εἰρηκέναι ἕδρας ἐν δράματι, καὶ ἐσκῶφθαι διὰ τὸ κακέμφατον.*—Scholiast. We have already seen (in the first note) that these are the lines which the Scholiasts connect with some tragic play of Agathon or Dicaeogenes. And it seems probable that Phyromachus (or Sphyromachus or Cleomachus) was the hero of the play, who had directed his *ἑταίρους* (doubtless the Chorus of the drama) to lie unobserved in ambush, whilst he himself was undertaking some perilous adventure. And here we have, I suspect, the very words of the Coryphaeus, reminding the Chorus of their leader's direction. This explains the words *εἰ μέμνησθ' ἔτι*, which otherwise would be strangely out of place in Praxagora's soliloquy. We may well believe that something in the speaker's intonation or, it may be, his known dissolute character, suggested the change of *τοὺς ἑταίρους* into *τὰς ἑταίρας*. Possibly Κλεόμαχος was the name of the actor or of the Coryphaeus. The Scholiast offers a second explanation *ὁ δὲ Σφυρόμαχος ψήφισμα εἰσηγήσατο ὥστε τὰς γυναῖκας καὶ τοὺς ἄνδρας χωρὶς καθίζεσθαι, καὶ τὰς ἑταίρας χωρὶς τῶν ἐλευθέρων.* But as nobody ever heard of such a decree, or can imagine any festival or meeting to which it can possibly apply, this second explanation may safely be disregarded. The Scholiast evidently takes it to apply to the regular assemblies of the people, which of course is quite out of the question.

ΓΥ. Α. ὥρα βαδίζειν, ὡς ὁ κῆρυξ ἀρτίως
ἡμῶν προσιόντων δεύτερον κεκόκκυκεν.
ΠΡ. ἐγὼ δέ γ' ὑμᾶς προσδοκῶσ' ἐγρηγόρειν
τὴν νύκτα πᾶσαν. ἀλλὰ φέρε, τὴν γείτονα
τήνδ' ἐκκαλέσωμαι, θρυγονῶσα τὴν θύραν.
δεῖ γὰρ τὸν ἄνδρ' αὐτῆς λαθεῖν. ΓΥ. Β. ἤκουσά τοι
ὑποδουμένη τὸ κνῦμά σου τῶν δακτύλων,
ἅτ' οὐ καταδαρθοῦσ'. ὁ γὰρ ἀνὴρ, ὦ φιλτάτη,
Σαλαμίνιος γάρ ἐστιν ᾧ ξύνειμ' ἐγὼ,

30. ὥρα βαδίζειν] Confer infra 285. μία τῶν ἐρχομένων γυναικῶν, says the Scholiast, πρὸς τὴν Πραξαγόραν ταῦτα λέγει. κῆρυξ ὁ ἀλέκτωρ. The woman seems to be talking to herself and not addressing Praxagora, who has withdrawn out of sight before these two lines commenced, and does not reappear until they are concluded. She is entering quite alone, and the expression ἡμῶν προσιόντων is an illustration of the well-known rule which Dawes laid down in his criticism on line 516 of this play, and which is more pointedly enunciated by Porson at Hec. 509, "Si mulier de se loquens, pluralem adhibet numerum, genus etiam adhibet masculinum; si masculinum adhibet genus, numerum etiam adhibet pluralem."

31. κεκόκκυκεν] The word is used παρὰ προσδοκίαν. This second cockcrowing is considered to take place about the close of the third watch of the night; that is, about 3 a.m., each nightwatch occupying three hours; viz. (1) 6 to 9 p.m., (2) 9 p.m. to 12, (3) 12 to 3 a.m., (4) 3 to 6 a.m. It is strange that Juvenal (ix. 107) should use the expression "the crowing of the second cock" for "the second crowing of the cock"; but our own writers do the same. Thus in Romeo and Juliet, iv. 4, old Capulet, who has been up all night hastening on the wedding festivities, says "The second cock has crowed, 'tis three o'clock." In the last scene of Richard III, however, Shakespeare puts it rightly

"The early village cock
Hath twice done salutation to the morn":

and some time afterwards when the question is asked "How far into the morning is it, lords?" the answer is "Upon the stroke of four."

33. τὴν νύκτα πᾶσαν] Praxagora, though a woman, is given to exaggeration. She has, apparently, been waiting about five minutes.

34. θρυγονῶσα] Ἡσύχως κνῶσα, Scholiast, who also, two lines below, explains κνῖμα by τὸν ἠρεμαῖον κνισμόν. Praxagora makes a gentle scratching (cf. Thesm. 481) at the Second Woman's door. See the note at the beginning of the play.

36. ὑποδουμένη] As I was tying, or

FIRST WOMAN. It is the hour to start. As I was coming
I heard the herald give his second — crow.
PRAX. I have been waiting, watching for you all
The whole night long; and now I'll summon forth
My neighbour here, scratching her door so gently
As not to rouse her husband. SECOND WOMAN. Yea I heard
(For I was up and putting on my shoes)
The stealthy creeping of thy finger-nail.
My husband, dear—a Salaminian he—

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binding, on my *ὑποδήματα*.

38. *Σαλαμίνιος*] It is probable that there was a sort of ferry between Salamis and the mainland of Attica; and that the Salaminians were incessantly rowing, *ἐλαύνοντες*, boats (which were called *κέλητες*) across the straits, to carry passengers to and fro. See Lysistrata 60, Frogs 204. And cf. Xen. Hell. v. 1. 23. And as the words *ἐλαύνειν* and *κέλης* were both used also in re amatoria, the name "Salaminian" became in vulgar language the equivalent of *συνουσιαστικός*. We have now on the stage Praxagora and two other women, who are doubtless represented by the three professional or state actors, that is to say, by the three actors provided by the state at the public expense. But lines 54–56 are unquestionably delivered by a fourth speaker, and if she were a fourth woman on the stage, she would have been represented by a choregic actor, that is, an additional actor supplied by the choregus at his own expense. Choregic actors are by no means uncommon in these comedies, and the attempts made to eliminate them have always been ludicrously unsuccessful. Such cases as those of Lysistrata, Calonice, Myrrhina, and Lampito in the Lysistrata; of Dionysus, Xanthias, and the two hostesses in the Frogs; of Dionysus, Aeschylus, Euripides, and Pluto in the same comedy; and many others, cannot be explained away. Still I do not think that we have a choregic actor here, or that any person appears upon the stage in this scene, except Praxagora and the two women already there. The women who during the next sixteen lines keep dropping in, either singly or in small groups, are in my opinion all members of the Chorus making their way to the orchestra. They are probably twelve in all, forming a semichorus, and representing that section of Praxagora's followers which dwelt within the city walls. The other section, the women from the country, enter in a body, infra 300, singing their entrance song. Then the two semichoruses coalesce and become the full Chorus of the play. And the speaker of lines 54-56, and a few other lines in the conversation, is in my opinion the coryphaeus, who enters with the first semichorus.

τὴν νύχθ' ὅλην ἥλαυνέ μ' ἐν τοῖς στρώμασιν,
ὥστ' ἄρτι τουτὶ θοἰμάτιον αὐτοῦ λαβεῖν.
ΓΥ. Α. *καὶ μὴν ὁρῶ καὶ Κλειναρέτην καὶ Σωστράτην*
παροῦσαν ἤδη τήνδε καὶ Φιλαινέτην.
ΗΜΙΧΟΡΙΟΝ. *οὔκουν ἐπείξεσθ'; ὡς Γλύκη κατώμοσεν*
τὴν ὑστάτην ἥκουσαν οἴνου τρεῖς χόας
ἡμῶν ἀποτίσειν κἀρεβίνθων χοίνικα.
ΓΥ. Α. *τὴν Σμικυθίωνος δ' οὐχ ὁρᾷς Μελιστίχην*
σπεύδουσαν ἐν ταῖς ἐμβάσιν; καί μοι δοκεῖ
κατὰ σχολὴν παρὰ τἀνδρὸς ἐξελθεῖν μόνη.
ΓΥ. Β. *τὴν τοῦ καπήλου δ' οὐχ ὁρᾷς Γευσιστράτην,*
ἔχουσαν ἐν τῇ δεξιᾷ τὴν λαμπάδα;
ΠΡ. *καὶ τὴν Φιλοδωρήτου τε καὶ Χαιρητάδου*
ὁρῶ προσιούσας, χἀτέρας πολλὰς πάνυ
γυναῖκας, ὅ τι πέρ ἐστ' ὄφελος ἐν τῇ πόλει.

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41. Κλειναρέτην] Now enter, on their way to the orchestra, seven other women, all distinguished by their own names or by the names of their husbands. As they are passing in, the actors, standing on the stage, make their comments about them, exactly as Peisthetaerus and the Hoopoe, in the Birds, discuss the members of the Chorus, hurrying in to the orchestra there. These seven women were probably well known to the audience, and doubtless there were reasons for their selection with which we are now unacquainted: but we may conjecture that Smicythion resembled the "auld man" whom Burns's "young lassie" married, "who's doyl't an' who's dozin', whose bluid it is frozen," so that Melistiche found no difficulty in escaping from him unobserved. And Geusistrata was probably often seen by her customers in the attitude here depicted, ἔχουσα τὴν λαμπάδα ἐν τῇ δεξιᾷ. Torches would be frequently blazing in the καπηλεῖον till late at night. See Lysias de caede Eratosthenis, 24.

43. οὔκουν ἐπείξεσθ';] These are the words of the coryphaeus, hurrying on her companions, just as in the parodos of the Wasps, the coryphaeus urges on his slow-paced Chorus. There the Chorus was composed of men, and the stimulus is found in the "pot of money" which Laches is supposed to possess. Here the Chorus is composed of women, and the poet plays on the bibulous propensities which he always attributes to Athenian ladies by telling them that "the hindmost" shall forfeit more than two gallons of wine.

45. χοίνικα] O monstrous! but one quart of chickpease to all this intoler-

Has all night long been tossing in his bed;
Wherefore I could not steal his garb till now.

1st W. O now they are coming! Here's Cleinareté,
Here's Sostrata, and here's Philaenité.

Semichorus. Come, hurry up: for Glycé vowed a vow
That whosoever comes the last shall pay
One quart of chickpease and nine quarts of wine.

1st W. And look! Melistiché, Smicythion's wife,
Wearing her husband's shoes. She, only she,
Has come away, methinks, at ease, unflurried.

2nd W. And look! Geusistrata, the tapster's wife,
In her right hand the torch. Prax. And now the wives
Of Philodoretus and Chaeretades,
And many another, hurrying on I see,
All that is best and worthiest in the town.

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able deal of wine! Chickpease and wine were as familiarly associated by the Athenians, as walnuts and wine by ourselves: *ὑποπίνοντες γὰρ*, says the Scholiast, *ἔκαπτον φρυκτοὺς ἐρεβίνθους*. Some passages illustrating this practice are cited in the note to Peace 1131. Glyce, who does not seem to be one of the arrivals, was probably known as a lady of very convivial habits.

48. *κατὰ σχολήν*] *At her leisure.* Aristophanes invariably uses the word *σχολή* in this sense. The scholium *ἀντὶ τοῦ, μόλις·* would be more appropriate as an explanation of *πάνυ ταλαιπώρως* six lines below.

52. *χἀτέρας*] Here a group of five are seen hurrying towards the orchestra, so making twelve in all; the number of a semichorus.

53. *ὅ τι πέρ ἐστ' ὄφελος*] *Whatever is worth anything.* The phrase is a very common one. Kuster refers to Lucian's Herodotus (8) *συνελήλυθατε, ὅ τι περ ὄφελος ἐξ ἑκάστης πόλεως*: Arrian's Alexander, ii. 7 *Περσῶν τε ὅ τι περ ὄφελος καὶ Μήδων*: Theocr. Idyll. xiii. 18

οἱ δ' αὐτῷ ἀριστῆες συνέποντο
πασᾶν ἐκ πολίων προλελεγμένοι, ἄν ὄφελός τι.

And Synesius de Regn. p. 31, ed. Petav. And Dobree adds Xenophon's Hellenics, v. 3. 6 and vi. 2. 23; Hdt. viii. 68, and the passages cited by Hemsterhuis on Lucian's Timon (55). Praxagora appends the words *ἐν τῇ πόλει* because all the women in this semichorus are dwellers *ἐν τῇ πόλει*, as contrasted with

ΗΜΙΧ. καὶ πάνυ ταλαιπώρως ἔγωγ', ὦ φιλτάτη,
ἐκδρᾶσα παρέδυν. ὁ γὰρ ἀνὴρ τὴν νύχθ' ὅλην
ἔβηττε, τριχίδων ἐσπέρας ἐμπλήμενος.
ΠΡ. κάθησθε τοίνυν, ὡς ἂν ἀνέρωμαι τάδε
ὑμᾶς, ἐπειδὴ συλλελεγμένας ὁρῶ,
ὅσα Σκίροις ἔδοξεν εἰ δεδράκατε.
ΓΥ. Α. ἔγωγε. πρῶτον μέν γ' ἔχω τὰς μασχάλας
λόχμης δασυτέρας, καθάπερ ἦν ξυγκείμενον·
ἔπειθ' ὁπόθ' ἀνὴρ εἰς ἀγορὰν οἴχοιτό μου,
ἀλειψαμένη τὸ σῶμ' ὅλον δι' ἡμέρας
ἐχλιανόμην ἐστῶσα πρὸς τὸν ἥλιον.
ΓΥ. Β. κἄγωγε· τὸ ξυρὸν δέ γ' ἐκ τῆς οἰκίας
ἔρριψα πρῶτον, ἵνα δασυνθείην ὅλη
καὶ μηδὲν εἴην ἔτι γυναικὶ προσφερής.
ΠΡ. ἔχετε δὲ τοὺς πώγωνας, οὓς εἴρητ' ἔχειν
πάσαισιν ὑμῖν, ὁπότε συλλεγοίμεθα;
ΓΥ. Α. νὴ τὴν Ἑκάτην, καλόν γ' ἔγωγε τουτονί.
ΓΥ. Β. κἄγωγ' Ἐπικράτους οὐκ ὀλίγῳ καλλίονα.

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the women of the second semichorus, who will presently be found approaching ἐκ τῶν ἀγρῶν.

54. καὶ πάνυ κ.τ.λ.] The coryphaeus, having marshalled her little troop in the orchestra, now, like the second woman, narrates her night's experiences to Praxagora, who is universally recognized as the leader of the movement.

57. κάθησθε] She is addressing her comrades on the stage, who accordingly are found sitting through the ensuing rehearsal scene, save only when they arise to speak. See infra 144, 169, &c.

60. τὰς μασχάλας] Ἔθρεψαν γὰρ τρίχας, ἵνα ὅταν χειροτονῶσι, δοκῶσιν ἄνδρες εἶναι.—Scholiast. It must be remembered that Athenian women were accustomed to pluck out, or singe or shave off, every hair which was thought to detract from the beauty and delicacy of their persons. Hence the allusion to τὸ ξυρὸν five lines below.

64. πρὸς τὸν ἥλιον] The object of all this was to give her a sunburnt and athletic, and therefore a masculine, appearance. ὥστε μέλαινα γενέσθαι ὡς ἀνήρ, as the Scholiast says. In Lucian's Anacharsis, 25, Solon is explaining to the Scythian visitor the advantages which the Athenian youths derived from performing their athletic exercises oiled and naked in the sun. And, amongst other things, he says that it makes them

SEMICH. O honey, I'd tremendous work to come.
My husband gorged his fill of sprats at supper,
And he's been cough, cough, coughing all night long.
PRAX. Well, sit ye down, that I may ask you this,
Now that ye're all assembled: have ye done
What at the Scira 'twas resolved to do?
1st W. I have, for one. See, underneath my arms
The hair is growing thicker than a copse,
As 'twas agreed: and when my husband started
Off to the market-place, I'd oil my body
And stand all day decocting in the sun.
2nd W. I too have done it: flinging, first of all,
The razor out of doors, that so my skin
Might grow quite hairy, and unlike a woman.
PRAX. But have ye got the beards, which, 'twas determined,
We all should bring, assembling here to-day.
1st W. I have, by Hecate! Look! a lovely one.
2nd W. And I, much lovelier than Epicrates's.

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terrible to their foes, *οὐ πολυσαρκίαν λευκὴν, ἢ ἀσαρκίαν μετὰ ὠχρότητος ἐπιδεικνυμένους, οἷα γυναικῶν σώματα ὑπὸ σκιᾷ μεμαρασμένα.* And again *οὗτοι δὲ ἡμῖν ὑπέρυθροι ἐς τὸ μελάντερον ὑπὸ τοῦ ἡλίου κεχρωσμένοι καὶ ἀρρενωποὶ, κ. τ. λ.*

71. *Ἐπικράτους*] This Epicrates was the notorious and venal demagogue who took part with Thrasybulus in the overthrow of the Thirty and the restoration of the Athenian democracy. In person, the Scholiast tells us, he was distinguished by a beard of such dimensions that he was dubbed by the Attic wits *Ἐπικράτης ὁ Σακεσφόρος* (from *σάκος, σάκου*, cf. infra 502) *Epicrates of the mighty beard*, in allusion, as Bergler observes, to *Αἴας ὁ Σακεσφόρος* (from *σάκος, σάκεος*) *Aias of the mighty shield.* See Bacchylides, xiii. 71; Soph. Ajax 19. The Scholiast cites a line from Plato Comicus *ἄνηξ ὑπήνης, Ἐπίκρατες σακεσφόρε*, to which Bergler adds from the thirteenth of the Socratic epistles, *καὶ τῶν τὰ κοινὰ πρασσόντων Ἐπικράτεα τὸν Σακεσφόρον*, and Meineke (Hist. Crit. 183) from Plutarch's life of Pelopidas, chap. 30 *Ἐπικράτους ποτὲ τοῦ Σακεσφόρου, μήτ' ἀρνουμένου δῶρα δέξασθαι παρὰ βασιλέως*, and so on. *Ἐπικράτης· οὗτός ἐστιν ὁ τῶν Ἀθηναίων δημαγωγὸς, ὁ Σακεσφόρος ἐπικαλούμενος, οὗ μνημονεύει καὶ Δημοσθένης, ἐν τῷ περὶ τῆς Παραπρεσβείας.*—Harpocration. The word *Σακεσφόρος* gave some trouble to copyists,

ΠΡ. ὑμεῖς δὲ τί φατέ; ΓΥ. Α. φασὶ· κατανεύουσι γοῦν.
ΠΡ. καὶ μὴν τά γ' ἄλλ' ὑμῖν ὁρῶ πεπραγμένα.
Λακωνικὰς γὰρ ἔχετε καὶ βακτηρίας
καὶ θαλάτια τάνδρεῖα, καθάπερ εἴπομεν.
ΓΥ. Α. ἔγωγέ τοι τὸ σκύταλον ἐξηνεγκάμην
τὸ τοῦ Λαμίου τουτὶ καθεύδοντος λάθρᾳ.
ΠΡ. τοῦτ' ἔστ' ἐκεῖνο, "τῶν σκυτάλων ὧν πέρδεται."
ΓΥ. Α. νὴ τὸν Δία τὸν σωτῆρ' ἐπιτήδειός γ' ἂν ἦν
τὴν τοῦ Πανόπτου διφθέραν ἐνημμένος
εἴπερ τις ἄλλος βουκολεῖν τὸν δῆμον.

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and in Plutarch it was changed to Σκευοφόρος, and in Harpocration, as in the parallel passage in Suidas, into Ἔφορος, until Maussacus (on Harpocration) restored the genuine reading. And as in appearance Epicrates was distinguished by a beard of a size unusual amongst his contemporaries, so in character he was distinguished by a career of venality and peculation unusual even amongst Athenian demagogues. When the Persians, alarmed at the progress of Agesilaus in Asia, sent an envoy to stir up hostility against Sparta at home, he was one of the few Athenians (so few that Xenophon ignored them altogether) who condescended to accept the Persian gold.—Pausanias, Laconica, ix. 4. Afterwards he was sent with Phormisius (infra 97) and others on an embassy to the Persian Court, and again accepted enormous bribes to carry out the designs of the great king. On this charge, coupled with charges of peculation, he and his fellow ambassadors were brought to trial at Athens, and Lysias, who seems at one time to have been his friend (see the commencement of the Phaedrus), wrote against him a hostile speech, of which only the peroration, ἐπίλογος, has reached us. It was apparently on this occasion that, as Plutarch, ubi supra, informs us, he boldly acknowledged that he had been enriched by Persian gifts, and recommended the Athenians instead of electing eleven archons, to elect every year eleven pauper ambassadors, to be enriched at the Persian Court. At this sally the Assembly laughed consumedly, and Epicrates seems to have been let off. Athenaeus, vi. 58, cites the same anecdote from Hegesander. In connexion with this embassy too the poet Plato wrote a play which he called the Ambassadors, Πρέσβεις, (possibly the play from which the line cited by the Scholiast is taken), in which he said

κατέλαβον Ἐπικράτης τε καὶ Φορμίσιος
παρὰ τοῦ βασιλέως πλεῖστα δωροδοκήματα,
ὀξύβαφα χρυσᾶ καὶ πινακίσκους ἀργυροῦς.

PRAX. And what say *ye*? 1st W. They nod assent: they've got them.
PRAX. The other matters, I perceive, are done.
Laconian shoes ye've got, and walking-sticks,
And the men's overclokes, as we desired you.
1st W. O I've a splendid club I stole away
(See, here it is) from Lamias as he slept.
PRAX. O yes, I know: "the clubs he sweltered with."
1st W. By Zeus the Saviour, he's the very man
To don the skins the All-eyed herdsman wore,
And, no man better, tend the — public hangman.

On some subsequent occasions, if we can trust Demosthenes, Epicrates and his fellow ambassadors were condemned to death on a similar charge of corruption.—De Falsa Legatione, 315-320.

72. *ὑμεῖς*] She is addressing the women, other than the two who have just asserted their compliance with her wishes. As to the *Λακωνικὰς*, the men's "red Laconian shoes," see the note on Wasps 1158 and infra 345.

77. *Λαμίου*] Lamias, the speaker's husband, was, the Scholiast says, the *δεσμοφύλαξ*, or the keeper of the public prison. He was therefore bound to be extremely watchful, and his wife is naturally jubilant at having got away, unobserved by his vigilant eyes. His name affords a handle for the unseemly jest which follows, and which is based on an incident in the old legends about the ogress Lamia, *ὑπὲρ ἧς*, says the Scholiast, *ὁ Κράτης λέγει ἐν τῷ ὁμωνύμῳ δράματι, ὅτι σκυτάλην ἔχουσα ἐπέρδετο.* Cf. Wasps 1177 and the note there. I take the last four words of line 78 to be a quotation either from the Lamia of Crates or from some other version of the old nursery-tale; and the preceding expression *τοῦτ' ἔστ' ἐκεῖνο* not to refer to the *σκύταλον* in particular, but to be the familiar form of recognition, *τοῦτ' ἐκεῖνο* (Birds 354, Frogs 1341 and passim), leading up to the quotation.

80. *τοῦ Πανόπτου*] *Τοῦτὴν Ἰὼ φυλάττοντος. αἰνίττεται δὲ ὡς ὄντος αὐτοῦ δεσμοφύλακος. ἀναφέρει δὲ τοῦτον ἐπὶ τὸν παρὰ Σοφοκλεῖ ἐν Ἰνάχῳ Ἄργον.*—Scholiast. *ὁ Πανόπτης* was the name commonly given to the hundred-eyed Argus. See the next note. The expression *διφθέραν ἐνημμένος* occurs in Clouds 72.

81. *εἴπερ κ. τ. λ.*] *Ὡς οὐδεὶς ἄλλος. "τὸν δήμιον* (vulgo *δῆμον*) *βουκολεῖν" δέ, ὡς τὴν Ἰὼ ὁ Ἄργος ἐν Ἰνάχῳ Σοφοκλέους.*—Scholiast. The meaning of the lines is somewhat obscure, but not, I think doubtful. The speaker is magnifying her own dexterity in escaping unobserved, by enlarging upon the extraordinary vigilance of her husband. "He would be just the man," she says, "to play the part of Argus, and tend"—she was going to add "Io," but substitutes *παρὰ προσδοκίαν* "the public executioner," who was doubtless placed under

ΠΡ. ἀλλ' ἄγεθ' ὅπως καὶ τἀπὶ τούτοις δράσομεν,
ἕως ἔτ' ἐστὶν ἄστρα κατὰ τὸν οὐρανόν·
ἠκκλησία δ', εἰς ἣν παρεσκευάσμεθα
ἡμεῖς βαδίζειν, ἐξ ἕω γενήσεται.
ΓΥ. Α. νὴ τὸν Δί', ὥστε δεῖ σε καταλαβεῖν ἕδρας
ὑπὸ τῷ λίθῳ, τῶν πρυτάνεων καταντικρύ.
ΓΥ. Β. ταυτί γέ τοι νὴ τὸν Δί' ἐφερόμην, ἵνα
πληρουμένης ξαίνοιμι τῆς ἐκκλησίας.
ΠΡ. πληρουμένης, τάλαινα; ΓΥ. Β. νὴ τὴν Ἄρτεμιν,
ἔγωγε. τί γὰρ ἂν χεῖρον ἀκροώμην ἅμα
ξαίνουσα; γυμνὰ δ' ἐστί μοι τὰ παιδία.
ΠΡ. ἰδού γέ σε ξαίνουσαν, ἢν τοῦ σώματος
οὐδὲν παραφῇναι τοῖς καθημένοις ἔδει.
οὐκοῦν καλά γ' ἂν πάθοιμεν, εἰ πλήρης τύχοι
ὁ δῆμος ὤν, κἄπειθ' ὑπερβαίνουσά τις
ἀναβαλλομένη δείξειε τὸν Φορμίσιον.

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the supervision of the keeper of the prison. Argus, since Io while under his charge bore the form of a cow, was popularly regarded as a cowherd, βουκόλος, and Bergler aptly refers to Aesch. Suppl. 297–300

KING. τί δῆτα πρὸς ταῦτ' ἄλοχος ἰσχυρὰ Διός;
CHORUS. τὸν πάνθ' ὁρῶντα φύλακ' ἐπέστησεν βοΐ.
KING. ποῖον πανόπτην οἰοβουκόλον λέγεις;
CHORUS. Ἄργον, τὸν Ἑρμῆς παῖδα γῆς κατέκτανε.

I think therefore that βουκολεῖν here means simply *to tend*, and not, as most editors take it, to *beguile* or *deceive*: nor can I acquiesce in Bothe's alteration of τὸν δήμον into τὸ δήμιον *the people*; for Lamias was a gaoler, not a demagogue, and the notion of beguiling the people is quite foreign to the scope of the passage.

83. ἄστρα] The early scenes in this play, as in the Wasps, are supposed to take place before daybreak. Night was probably represented on the Athenian stage by some black or star-spangled sky-scene, which when the day was supposed to break would be wound off round one of the περίακτοι, or scene-rollers, so unwinding from the other roller the day-scene which was to take its place.

87. ὑπὸ τῷ λίθῳ] Ὑπὸ τῷ βήματι.—Scholiast. See Peace 680 and the note there. The prytanes who presided over and controlled the proceedings of the Assembly sat close beside the βῆμα (the

PRAX. But now to finish what remains to do
While yet the stars are lingering in the sky;
For this Assembly, as you know, whereto
We all are bound, commences with the dawn.

1st W. And so it does: and we're to seat ourselves
Facing the prytanes, just below the speakers.

2nd W. See what I've brought, dear heart: I mean to do
A little spinning while the Assembly fills.

PRAX. Fills? miserable woman! 2nd W. Yes, why not?
O I can spin and listen just as well.
Besides, my little chicks have got no clothes.

PRAX. Fancy you SPINNING! when you must not have
The tiniest morsel of your person seen.
'Twere a fine scrape, if when the Assembly's full,
Some woman clambering o'er the seats, and throwing
Her cloke awry, should show that she's a woman.

---

stone pulpit from which the orators spoke) facing the assembled people. The women were to occupy the front rows, just below the *βῆμα*, and so would be face to face with the presiding prytanes. In after times, these presidents were found too few in number to keep order, and a whole tribe (*τὸ δέκατον μέρος τῆς πόλεως*) was told off to sit as presidents beside the *βῆμα*; *νόμον ἐθήκατε καινὸν, ἀποκληροῦν φυλὴν ἐπὶ τὸ βῆμα, ἥτις προεδρεύσει.*—Aeschines against Timarchus, 33.

88. *ταυτὶ ἐφερόμην*] *Γυνὴ ἔρχεται, φέρουσα καὶ ξαίνουσα ἔρια.*—Scholiast. Although in the translation I have used the more familiar word "spinning," yet *ξαίνουσα* of course signifies the preliminary operation of *carding* the wool, that is, working it between instruments like brushes, but with wire instead of hair, until all knots and matted tangles are rubbed out, and the wool is formed into long rolls of a similar texture throughout, and so rendered fit for the spindle. See Lysistrata 535, 536, and 579.

97. *Φορμίσιον*] *Καὶ οὗτος δασὺς ἦν.* (He had previously said of Epicrates, *οὗτος εἰς δασύτητα κωμῳδεῖται.*) *αἰνίττεται δὲ τὸ γυναικεῖον αἰδοῖον.*—Scholiast. The statement in Hesychius (s.v. *Ἀριστόδημος*) that comic writers called *τὰ γυναικεῖα αἰδοῖα*, amongst other names, *Φορμισίους* is doubtless grounded on the passage before us. Much that was said about Epicrates in the note on 71 supra might be repeated about Phormisius here. Like Epicrates, he was a rough big-bearded man (*μέγαν ἔχων πώγωνα· καθίει τὸν πώγωνα.*—Scholiast on Frogs 965,

ἢν δ' ἐγκαθιζώμεσθα πρὸτεραι, λήσομεν
ξυστειλάμεναι θαἱμάτια· τὸν πώγωνά τε
ὅταν καθῶμεν, ὃν περιδησόμεσθ', ἐκεῖ,
τίς οὐκ ἂν ἡμᾶς ἄνδρας ἡγήσαιθ' ὁρῶν;
Ἀγύρριος γοῦν τὸν Προνόμου πώγων' ἔχων
λέληθε· καίτοι πρότερον ἦν οὗτος γυνή·
νυνὶ δ', ὁρᾷς, πράττει τὰ μέγιστ' ἐν τῇ πόλει.
τούτου γέ τοι, νὴ τὴν ἐπιοῦσαν ἡμέραν,

966). Like Epicrates, he took part in the restoration of the democracy: and we have already seen that he was joined with Epicrates as well in the embassy to the Persian Court, as in the subsequent impeachment for receiving bribes therein. In the Frogs (965, where see the note) he is selected by Euripides as a sample of the rough hirsute personages which the teaching of Aeschylus was calculated to turn out; in contrast to Ἡραμένης ὁ κομψὸς, whom he claims as the product of his own teaching. After the fall of the Thirty, Phormisius introduced a measure for restricting the franchise to the owners of land, a proposal against which was written the fragment known as the thirty-fourth oration of Lysias, "Against doing away with the ancient constitution of Athens." Dionysius of Halicarnassus, who preserves the fragment, prefaces it with the following statement: Φορμίσιός τις τῶν κατελθόντων μετὰ τοῦ δήμου γνώμην εἰσηγήσατο τοὺς μὲν φεύγοντας κατιέναι, τὴν δὲ πολιτείαν μὴ πᾶσιν, ἀλλὰ τοῖς τὴν γῆν ἔχουσι παραδοῦναι, βουλομένων ταῦτα καὶ Λακεδαιμονίων. ἔμελλον δὲ, τοῦ ψηφίσματος τούτου κυρωθέντος, πενταεισχίλιοι σχεδὸν Ἀθηναίων ἀπελαθήσεσθαι τῶν κοινῶν. ἵνα μὴ δὴ τοῦτο γένοιτο, γράφει τὸν λόγον τόνδε ὁ Λυσίας. —De Lysia Judicium, chap. 22.

102. Ἀγύρριος] Ὁ Ἀγύρριος στρατηγὸς θηλυδριώδης, ἄρξας ἐν Λέσβῳ, καὶ τὸν μισθὸν δὲ τῶν ποιητῶν συνέτεμε, καὶ πρῶτος ἐκκλησιαστικὸν δέδωκεν. ὁ δὲ Πρόνομος αὐλητὴς μέγαν ἔχων πώγωνα. Ἀγύρριος δὲ εὐρύπρωκτος.—Scholiast. The expression πρότερον ἦν γυνὴ refers of course to unnatural crimes in which Agyrrhius as a youth was supposed to have participated. According to Andocides, whose bitter enemy he was, Agyrrhius for several years farmed the harbour dues at a price (thirty talents a year) very greatly beneath their actual value, buying off competitors by paying them a sum down, and promising a share in the booty. Andocides, perceiving his knavery, outbid him by offering thirty-six talents, and even so made a moderate profit (Andoc. De Mysteriis, 133, 134). It was probably in connexion with these transactions, that he was accused of embezzlement and thrown into prison (Dem. in Timocr. 153): but at the present moment all these ill deeds were forgotten, and he had become a prime favourite of the people, by the ordinary demagogic trick of increasing the public

No, if we sit in front and gather round us
Our husbands' garments, none will find us out.
Why, when we've got our flowing beards on there,
Who that beholds us will suppose we're women?
Was not Agyrrhius erst a woman? Yet
Now that he wears the beard of Pronomus,
He passes for a man, a statesman too.
O by yon dawning day, 'tis just for that,

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doles. The fall of Athens from her imperial position must have made it more difficult for the poorer classes to earn their living by attending the dicasteries, and Agyrrhius hit on the idea of paying them for their attendance at the Assemblies also. At first he got the payment (*τὸ ἐκκλησιαστικόν*, as it was called) fixed at one obol: but this proved ineffective (infra 302); and it was raised by Heracleides to two obols. Thereupon, a year or two before the date of this play, Agyrrhius carried a further decree fixing it, like the *δικαστικόν*, at three obols.—Aristotle, Polity of Athens, chap. 41; and see infra 183–188 and 301–310. Hence he became a leading personage in the state (*πράττει τὰ μέγιστ' ἐν τῇ πόλει*, cf. Birds 800), and on the death of Thrasybulus succeeded him as the *στρατηγὸς* on the coast of Asia (Xen. Hell. iv. 8. 31). The comedian Plato represented the Athenian Demus as saying

λαβοῦ, λαβοῦ τῆς χειρὸς ὡς τάχιστά μου,
μέλλω στρατηγὸν χειροτονεῖν Ἀγύρριον.

—Plutarch, Praecepta Gerendae Reipublicae, v. See Plutarch's remarks on this election. The memory of the man who introduced the *τριώβολον ἐκκλησιαστικόν* was long popular in Athens, and Demosthenes (ubi supra), whilst recording his peculations, yet describes him as *ἄνδρα χρηστὸν καὶ δημοτικὸν καὶ περὶ τὸ πλῆθος τὸ ὑμέτερον πολλὰ σπουδάσαντα*. The comic poets, on the other hand, had a special grudge against him from the fact that he reduced the gratuity which they had been accustomed to receive from the state. See Frogs 367. Pronomus was probably an Athenian, and not the illustrious Theban who taught Alcibiades the flute. This little incident of the women's fictitious beards seems to introduce us to all the remarkable beards at Athens, those of Epicrates, Phormisius, Agyrrhius, Pronomus.

105. *τούτου γέ τοι*] Τὸ *ἐξῆς*. *τούτου γέ τοι ἕνεκα, τοσοῦτον τόλμημα τολμῶμεν, νὴ τὴν ἐπιοῦσαν ἡμέραν, ἣν πως παραλαβεῖν*. —Scholiast. Agyrrhius, she means, has become a power in the state, by ceasing to be a woman, and assuming the beard and appearance of a man: and we will try a similar experiment in the hope of

τόλμημα τολμῶμεν τοσοῦτον οὕνεκα,
ἥν πως παραλαβεῖν τῆς πόλεως τὰ πράγματα
δυνώμεθ', ὥστ' ἀγαθόν τι πρᾶξαι τὴν πόλιν·
νῦν μὲν γὰρ οὔτε θέομεν οὔτ' ἐλαύνομεν.

ΓΥ. Α. καὶ πῶς γυναικῶν θηλύφρων ξυνουσία
δημηγορήσει; ΠΡ. πολὺ μὲν οὖν ἄριστά που.
λέγουσι γὰρ καὶ τῶν νεανίσκων ὅσοι
πλεῖστα σποδοῦνται, δεινοτάτους εἶναι λέγειν·
ἡμῖν δ' ὑπάρχει τοῦτο κατὰ τύχην τινά.

ΓΥ. Α. οὐκ οἶδα· δεινὸν δ' ἐστὶν ἡ μὴ 'μπειρία.

ΠΡ. οὐκοῦν ἐπίτηδες ξυνελέγημεν ἐνθάδε,
ὅπως προμελετήσωμεν ἀκεῖ δεῖ λέγειν.
οὐκ ἂν φθάνοις τὸ γένειον ἂν περιδουμένη,
ἄλλαι θ' ὅσαι λαλεῖν μεμελετήκασί που;

ΓΥ. Α. τίς δ', ὦ μέλ', ἡμῶν οὐ λαλεῖν ἐπίσταται;

ΠΡ. ἴθι δὴ σὺ περιδοῦ καὶ ταχέως ἀνὴρ γενοῦ·
ἐγὼ δὲ θεῖσα τοὺς στεφάνους περιδήσομαι

---

a similar result. The words *νὴ τὴν ἐπιοῦσαν ἡμέραν* are certainly a strange adjuration; but we must remember that they are used by a woman, and we should beware of altering the *τοι νὴ* of the MSS. into *τοίνυν* with Bothe or *τοι δὴ* with Blaydes, lest we should thereby be sacrificing one of the "pretty oaths" of an Athenian lady.

109. *θέομεν*] Θεῖν is *to scud with sails before the wind*, *ἐλαύνειν to propel the boat with oars*. Dobree refers to the narrative which Xenophon gives of the hasty voyage of Iphicrates around the coasts of Peloponnesus: *εἰ μὲν αὔρα φέροι, θέοντες ἅμα ἀνεπαύοντο· εἰ δὲ ἐλαύνειν δέοι, κατὰ μέρος τοὺς ναύτας ἀνέπαυεν*.—Hell. vi. 2. 29. The Scholiast rightly explains the present passage to mean *οὔτε ἀνέμοις οὔτε κώπαις* (*nec velis nec remis*) *πλέομεν*, and cites the proverb which, as Bergler observes, is found in Aristaenetus, i. 14 ad fin. and elsewhere, *ἂν ἀργύριον ᾖ, πάντα θεῖ κ' ἐλαύνεται*, *everything goes on swimmingly*.

110. *θηλύφρων ξυνουσία*] *A female-minded company of women*. The language is obviously that of tragedy, whether quoted or composed by Aristophanes. The Scholiast remarks *ἐκ τραγῳδίας τοῦτο*, and Le Fevre adds *Euripidem sapit*, "it smacks of Euripides."

112. *τῶν νεανίσκων*] This charge is frequently brought against Athenian

We women dare this daring deed to do,
If we can seize upon the helm of state
And trim the ship to weather through the storm;
For neither sails nor oars avail it now.

1st W. How can the female soul of womankind
Address the Assembly? PRAX. Admirably well.
Youths that are most effeminate, they say,
Are always strongest in the speaking line;
And we've got that by nature. 1st W. Maybe so.
Still inexperience is a serious matter.

PRAX. And is not that the very reason why
We've met together to rehearse the scene?
Now do make haste and fasten on your beards,
And all you others who have practised talking.

1st W. Practised, indeed! can't every woman talk?

PRAX. Come, fasten on your beard, and be a man.
I'll lay these chaplets down, and do the same.

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orators.—Knights 877–880, Clouds 1093. It may have been merely a hasty generalization from one or two conspicuous instances (see the note on 102 supra): and yet it is conceivable that the total loss of shame which must accompany such turpitude might make men more reckless, and therefore more ready, speakers. By a converse argument to that which Praxagora employs, the sophist whom Lucian holds up to our abhorrence in his Rhetorum Praeceptor (23) contends that as women are λαλίστεροι than men, therefore the most effeminate orators will also be the most effective.

115. *οὐκ οἶδα*] This is the expression of a person who has been listening to an argument "which cannot be answered, but does not convince." *I cannot contradict your argument, but still*, cf. Frogs 30. *δεινὸν* means *a serious matter*, cf. Wasps 834; Aesch. Prom. 39; Eur. Hec. 884, Andr. 985, Iph. in Aul. 917.

119. *ὅσαι*] The women in general are not to assume their beards until 273 infra. Only the intending speakers are to put them on now. Hence Praxagora, when putting hers on, four lines below, is careful to explain that she does so in view of speaking herself.

122. *τοὺς στεφάνους*] Praxagora appears to have been holding several chaplets for the use of the speakers.

καὐτὴ μεθ' ὑμῶν, ἤν τί μοι δόξῃ λέγειν.
ΓΥ. Β. δεῦρ', ὦ γλυκυτάτη Πραξαγόρα, σκέψαι, τάλαν,
ὡς καὶ καταγέλαστον τὸ πρᾶγμα φαίνεται. 125
ΠΡ. πῶς καταγέλαστον; ΓΥ. Β. ὥσπερ εἴ τις σηπίαις
πώγωνα περιδήσειεν ἐσταθευμέναις.
ΠΡ. ὁ περιστίαρχος, περιφέρειν χρὴ τὴν γαλῆν.
πάριτ' ἐς τὸ πρόσθεν. Ἀρίφραδες, παῦσαι λαλῶν.
κάθιζε παριών. τίς ἀγορεύειν βούλεται; 130
ΓΥ. Α. ἐγώ. ΠΡ. περίθου δὴ τὸν στέφανον τύχἀγαθῇ.

These she puts down whilst tying on her beard.

126. *σηπίαις*] Ἀπρόσλογος ἡ εἰκασία, says the Scholiast. It probably refers to some fanciful similarity between the complexion of the women, lightly bronzed by the sun, and the colour of the white cuttlefish lightly browned by the fire. λευκαὶ γὰρ αἱ σηπίαι, says one Scholiast; ἐσταθευμέναις δὲ, ἐξ ἐπιπολῆς ὀπτηθείσαις· σταθεύειν γὰρ τὸ μὴ λίαν ὀπτῆσαι, adds another. But this is a frivolous woman; and Praxagora has no time to waste on such idle fancies as these. She is the one woman of the party who is thoroughly sensible, and thoroughly in earnest; and taking no notice of her companion's nonsense, she hurries in pantomime through the preliminary ceremonies, after which the REHEARSAL immediately begins.

128. *ὁ περιστίαρχος*] The peristiarch was an official who superintended the purification of the place in which an Athenian Assembly was to be held by carrying sacrificed sucking-pigs around its limit. All who took part in the Assembly were required to come within this line of purification. Cf. Acharnians 44. Pollux (viii. segm. 104) has a short article Περὶ Περιστιάρχων, and observes Ἐκάθαιρον χοιριδίοις μικροῖς οὗτοι τὴν ἐκκλησίαν, καὶ τὸ θέατρον· καθάρσιον δὲ τοῦτο χοιρίδιον ἐκαλεῖτο. As the peristiarch purified the theatre as well as the place of assembly, he was probably even now sitting amongst the audience, and was personally addressed by Praxagora. These lustrations were also called *περίστια*.—Photius s.v. *περιστίαρχος*. See Aeschines against Timarchus, 23, and the Scholiasts there; Schömann de Comitiis Atheniensium, i. 8 (Paley's translation). Praxagora substitutes *γαλῆν* for *χοιρίδιον*, not wishing in an assembly of ladies to use so ambiguous a word as the latter.

129. *πάριτ' ἐς τὸ πρόσθεν*] It would seem, from Acharnians 43, 44, that this was the recognized formula wherewith the *κῆρυξ* invited the people to come within the line of lustration. Of Ariphrades the Scholiast says ὡς ἀναμεμιγμένου αὐταῖς· λοιδορεῖται δὲ πρὸς γυναῖκας αἰσχρὸς ὢν κιθαρῳδός. Apparently, therefore, the Scholiast would identify the person here addressed with that Ari-

Maybe I'll make a little speech myself.

2nd W. O, here, sweet love, Praxagora: look, child!
O what a merry joke this seems to me!

PRAX. Joke! where's the joke? 2nd W. 'Tis just as if we tied
A shaggy beard to toasting cuttlefish.

PRAX. Now, Purifier, carry round the — cat.
Come in! Ariphrades, don't chatter so.
Come in, sit down. Who will address the meeting?

1st W. I. PRAX. Wear this chaplet then, and luck be with you.

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phrades of whose bestiality we have heard more than enough in the Knights, the Wasps, and the Peace. And so also the Scholiast on Lucian's Pseudologista, 3. But that was thirty years ago: those scandals must have long since passed into oblivion. There is nothing uncommon in the name of Ariphrades; and the offence here attributed to Ariphrades is merely "talking," an offence perhaps not altogether alien to a woman's character, *τίς γὰρ γυναικῶν οὐ λαλεῖν ἐπίσταται*; And in my judgement Praxagora, in the character of *κῆρυξ*, is merely calling upon one of the women to stop chattering and to come and take her seat within the line of purification. She naturally uses a man's name (as if she were in the real Assembly, cf. infra 293, 294), though of course the adjective *ἀριφραδὴς* is both masculine and feminine. And *παριὼν* in the next line is used in precisely the same sense as *πάριτε* in this.

130. *τίς ἀγορεύειν βούλεται*;] Here we have the well-known formula with which the *κῆρυξ* declares the debate to be opened. See Acharnians 45, Thesm. 379. In each of these instances, as here, the intending speaker simply answers *Ἐγώ*. Originally, men over fifty years of age were first invited to speak: *ἐπερωτᾷ ὁ κῆρυξ "τίς ἀγορεύειν βούλεται τῶν ὑπὲρ πεντήκοντα ἔτη γεγονότων;" ἐπειδὰν δὲ οὗτοι πάντες εἴπωσι, τότ' ἤδη κελεύει λέγειν τῶν ἄλλων Ἀθηναίων τὸν βουλόμενον.*—Aeschines against Timarchus, 23. But as Schömann (De Comitiis, i. 10) remarks, with something like a feeling of personal resentment, "this custom had long been obsolete; and young men scarcely out of their teens, with a very diminutive stock of knowledge, but a very considerable one of impudence, were generally the first to take possession of the bema, and not unfrequently the last to give it up to their betters."

131. *τὸν στέφανον*] *Στεφανοῦνται γὰρ οἱ δημηγοροῦντες.*—Scholiast. That Athenian orators wore a wreath while delivering their speeches is of course well known; and the custom is noticed by Aristophanes not only in the scene before us, but also in the Birds and the Thesmophoriazusae. Wreaths were also worn by revellers; *οἱ ἐν τοῖς συμποσίοις*

ΓΥ. Α. *ἰδού.* ΠΡ. *λέγοις ἄν.* ΓΥ. Α. *εἶτα πρὶν πιεῖν λέγω;*
ΠΡ. *ἰδοὺ πιεῖν.* ΓΥ. Α. *τί γὰρ, ὦ μέλ', ἐστεφανωσάμην;*
ΠΡ. *ἄπιθ' ἐκποδών· τοιαῦτ' ἂν ἡμᾶς εἰργάσω*
κἀκεῖ. ΓΥ. Α. *τί δ'; οὐ πίνουσι κἀν τῇ ἐκκλησίᾳ;* 135
ΠΡ. *ἰδού γέ σοι πίνουσι.* ΓΥ. Α. *νὴ τὴν Ἄρτεμιν,*
καὶ ταυτά γ' εὔζωρον. τὰ γοῦν βουλεύματα
αὐτῶν ὅσ' ἂν πράξωσιν ἐνθυμουμένοις
ὥσπερ μεθυόντων ἐστὶ παραπεπληγμένα.
καὶ νὴ Δία σπένδουσί γ'· ἦ τίνος χάριν 140
τοσαυτά γ' εὔχοντ', εἴπερ οἶνος μὴ παρῆν;
καὶ λοιδοροῦνταί γ' ὥσπερ ἐμπεπωκότες,
καὶ τὸν παροινοῦντ' ἐκφέρουσ' οἱ τοξόται.
ΠΡ *σὺ μὲν βάδιζε καὶ κάθησ'· οὐδὲν γὰρ εἶ.*
ΓΥ. Α. *νὴ τὸν Δί', ἦ μοι μὴ γενειᾶν κρεῖττον ἦν·* 145

ἐστεφανοῦντο, says the Scholiast on 133 infra. See infra 691 and the note there. The assumption of a wreath, therefore, might mean either that the wearer was about to speak (as Praxagora intended it), or that she was about to commence a revel (as her friend interprets it). A very similar misapprehension occurs, when Peisthetaerus, about to commence his oration to the Birds, calls out:

Boy, bring me a wreath for my hair
And a wash for my hands. Eu. Why, what mean these commands? Is a dinner in near contemplation.
Pei. No dinner, I ween: 'tis a SPEECH that I mean, a stalwart and lusty oration.—Birds 463–5.

By a somewhat analogous inference, from the custom of placing a wreath on the head after death, it is argued in the Tagenistae (Fragm. 1 in Meineke's Fragm. Com. Graec.) that the dead must be going to a banquet in the unseen world:

οὐδ' ἂν ποθ' οὕτως ἐστεφανωμένοι νεκροὶ
προὐκείμεθ', οὐδ' ἂν κατακεχριμένοι μύροις,
εἰ μὴ καταβάντας εὐθέως πίνειν ἔδει.

Why should they lay our corpses out, arranged
With wreaths, and perfumed with the sweetest scents,
Unless we're straightway going to drink below?

132. *πρὶν πιεῖν*] The first speaker immediately breaks down. By proposing to drink, she betrays both her own sex, and her ignorance of parliamentary

1st W. There. PRAX. Speak away. 1st W. What speak before I drink?
PRAX. Just listen. DRINK! 1st W. Then what's this chaplet for?
PRAX. O get away. Is this what you'd have done
Amongst the men? 1st W. What, don't men drink at meetings?
PRAX. Drink, fool? 1st W. By Artemis, I know they do,
And strong drink too. Look at the Acts they pass.
Do you mean to tell me that they'd pass such nonsense
If they weren't drunk? Besides, they pour libations.
Or what's the meaning of those tedious prayers
Unless they'd got some wine, I'd like to know.
Besides, they quarrel just like drunken men,
And when one drinks too much, and get's too noisy,
In come the Archer-boys, and run him out.
PRAX. Begone and sit you down, for you're no good.
1st W. Good lack, I wish I'd never worn a beard;

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proceedings, and she is accordingly dismissed by Praxagora with scant courtesy.

137. *εὔζωρον*] *Οὐ μόνον ζωρὸν, ἀλλὰ καὶ εὔζωρον, ἄκρατον.*—Scholiast.

138. *ἐνθυμουμένοις*] *To such as ponder these things in their minds.* The Acts they pass are, if you consider them carefully, like the mad acts of drunkards. On *παραπεπληγμένα* the Scholiast observes *μανικά. διαβάλλει τοὺς Ἀθηναίους ὡς ἀεὶ κακὰ βουλευομένους.*

140. *σπένδουσι*] Solemn prayers were usually accompanied by libations: *σπένδοντες εὐχώμεσθα*, Peace 431–435; *ἐπὶ ταῖς σπονδαῖς καὶ ταῖς εὐχαῖς*, Wasps 863. The woman therefore infers from the prayers with which the Assemblies were opened, that there must have been wine present for the purpose of the accompanying libations; and insinuates that the prayers were offered for the sake of obtaining the wine. "Quod ex religionis praescripto fiebat a viris, ubi in concionem ventum erat," says Le Fevre, "id amore vini fieri interpretatur muliercula sitiens."

143. *οἱ τοξόται*] The Scythian archers who formed the city police at Athens are frequently mentioned in these comedies. And as to their haling disorderly persons out of the Assembly or the Council, see Ach. 54; Knights 665; Plato, Protagoras, chap. x; and cf. infra 258.

145. *γενειᾶν*] *Μὴ ἔχειν τοῦτον τὸν πώγωνα. ἀφανισθήσομαι, ξηρανθήσομαι.*—Scholiast; cf. Frogs 1089. "Av I didn't shave, I wud be torminted wid an outrajis thurrst; for there's nothin' so dhryin' to the throat as a big billy-goat beard waggin' undher the chin," says Private Mulvaney in one of Rudyard Kipling's tales.

δίψει γὰρ, ὡς ἔοικ', ἀφανανθήσομαι.
ΠΡ. ἔσθ' ἥτις ἑτέρα βούλεται λέγειν; ΓΥ. Β. ἐγώ.
ΠΡ. ἴθι δὴ στεφανοῦ· καὶ γὰρ τὸ χρῆμ' ἐργάζεται.
ἄγε νυν ὅπως ἀνδριστὶ καὶ καλῶς ἐρεῖς,
διερεισαμένη τὸ σχῆμα τῇ βακτηρίᾳ.
ΓΥ. Β. ἐβουλόμην μὲν ἕτερον ἂν τῶν ἠθάδων
λέγειν τὰ βέλτισθ', ἵν' ἐκαθήμην ἥσυχος·
νῦν δ' οὐκ ἐάσω, κατά γε τὴν ἐμὴν μίαν,
ἐν τοῖσι καπηλείοισι λάκκους ἐμποιεῖν
ὕδατος. ἐμοὶ μὲν οὐ δοκεῖ μὰ τὼ θεώ.
ΠΡ. μὰ τὼ θεώ; τάλαινα, ποῦ τὸν νοῦν ἔχεις;
ΓΥ. Β. τί δ' ἔστιν; οὐ γὰρ δὴ πιεῖν γ' ἠτησά σε.
ΠΡ. μὰ Δί', ἀλλ' ἀνὴρ ὢν τὼ θεὼ κατώμοσας,
καίτοι τά γ' ἄλλ' εἰποῦσα δεξιώτατα.
ΓΥ. Β. ὦ νὴ τὸν Ἀπόλλω. ΠΡ. παῦε τοίνυν, ὡς ἐγὼ
ἐκκλησιάσουσ' οὐκ ἂν προβαίην τὸν πόδα
τὸν ἕτερον, εἰ μὴ ταῦτ' ἀκριβωθήσεται.

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148. ἐργάζεται] *Urget*, Le Fevre. *The matter is pressing*; literally, *is working*.

151. ἐβουλόμην ἄν] The second speaker makes a brilliant start, well suited to an orator addressing the Assembly for the first time. And she goes on swimmingly until the recognized female oath μὰ τὼ θεὼ (by Demeter and Persephone) inadvertently escapes her and reveals her sex. By τῶν ἠθάδων she means *the speakers accustomed to address you, the usual speakers*, τῶν ἔθος ἐχόντων λέγειν.—Scholiast. Bergler refers to the openings of the First Philippic of Demosthenes and the Archidamus of Isocrates. ἵν' ἐκαθήμην *ἥσυχος in which case I should have sat quiet*. See the note on 426 infra.

153. τὴν ἐμήν] Λείπει γνώμην.—Scholiast; a very frequent ellipsis, though here, perhaps, ψῆφον is more appropriate. The speaker, unaccustomed to public speaking, commences by saying, *I'll not permit*; then, recollecting that it is for the Assembly, and not for herself alone, to decide the matter, she adds apologetically, *So far at least as my single vote* [or *opinion*] *goes*. To connect, as is commonly done, μίαν with οὐκ ἐάσω and ἐμποιεῖν, *I'll not permit one single woman to make*, is contrary both to the sense of the passage and to the Greek idiom. The transgressors she is attacking would not be exclusively, or even chiefly, women: nay in the view of Aristophanes, who is constantly, and indeed in this very passage, assailing the wine-bibbing

I'm parched to death with thirst, I really am.
PRAX. Would any other like to speak? 2nd W. Yes, I.
PRAX. Put on this chaplet and be quick. Time presses.
Now lean your weight upon your walking-stick,
And speak your words out manfully and well.
2nd W. I could have wished some more experienced man
Had risen to speak, while I sat still and listened.
But now I say I'll not permit, for one,
That in their taverns men should make them tanks
Of water. 'Tis not proper, by the Twain.
PRAX. How! by the Twain? Girl, have you lost your wits?
2nd W. Why, what's amiss? *I* never asked for drink.
PRAX. You are a man, and yet invoked the Twain.
All else you said was excellently right.
2nd W. O yes, by Apollo! PRAX. Mind then, I won't move
Another step in this Assembly business,
Unless you are strict and accurate in this.

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propensities of women, they would be chiefly, if not exclusively, men. And Porson justly doubts if *οὐκ ἐάσω μίαν* could be correctly used for *οὐδεμίαν ἐάσω*.

154. *λάκκους*] *Λάκκοι* were tanks or rectangular pits dug in the ground, and lined with some water-tight cement, *κονία*, which rendered them safe receptacles for wine or oil. *λάκκοι· οἰκοδήματα χριστὰ, οἶνου [ἢ] ἐλαίου ὑποδοχεῖα.*—Photius. *Ἀθηναῖοι καὶ τῶν ἄλλων Ἑλλήνων τινὲς ὀρύγματα ὑπὸ γῆν ποιοῦντες, εὐρυχωρῆ καὶ στρογγύλα καὶ τετράγωνα, καὶ κονιῶντες αὐτὰ, οἶνον ὑποδέχονται καὶ ἔλαιον εἰς αὐτὰ, καὶ ταῦτα λάκκους καλοῦσιν.*—Photius, Suidas. Blaydes refers to Xenophon's Anabasis, iv. 2. 22 *καὶ γὰρ οἶνος πολὺς ἦν, ὃν ἐν λάκκοις κονιατοῖς εἶχον.* It seems that in some taverns a pernicious custom had grown up, of filling these tanks with water instead of wine: and against this the wine-loving woman indignantly protests.

155. *μὰ τὼ θεώ*] On this, the favourite oath of Athenian women, see Wasps 1396 and the note there. These unlucky words no sooner slip from the speaker's lips than Praxagora angrily interrupts her and, it would seem from 163 infra, snatches the chaplet from her head.

160. *ὦ νὴ τὸν Ἀπόλλω*] *Oh by Apollo, so I did*, as Dr. Blaydes translates it. Acknowledging her error, she is now careful to employ an oath such as a man would be likely to use.

ΓΥ. Β. φέρε τὸν στέφανον· ἐγὼ γὰρ αὖ λέξω πάλιν.
οἶμαι γὰρ ἤδη μεμελετηκέναι καλῶς.
ἐμοὶ γὰρ, ὦ γυναῖκες αἱ καθήμεναι,
ΠΡ. γυναῖκας, ὦ δύστηνε, τοὺς ἄνδρας λέγεις;
ΓΥ. Β. δι' Ἐπίγονόν γ' ἐκεῖνον· ἐπιβλέψασα γὰρ
ἐκεῖσε πρὸς γυναῖκας ᾠόμην λέγειν.
ΠΡ. ἄπερρε καὶ σὺ καὶ κάθησ' ἐντευθενί.
αὐτὴ γὰρ ὑμῶν γ' ἕνεκά μοι λέξειν δοκῶ,
τονδὶ λαβοῦσα· τοῖς θεοῖς μὲν εὔχομαι
τυχεῖν κατορθώσασα τὰ βεβουλευμένα.
ἐμοὶ δ' ἴσον μὲν τῆσδε τῆς χώρας μέτα
ὅσονπερ ὑμῖν· ἄχθομαι δὲ καὶ φέρω
τὰ τῆς πόλεως ἅπαντα βαρέως πράγματα.
ὁρῶ γὰρ αὐτὴν προστάταισι χρωμένην
ἀεὶ πονηροῖς· κἂν τις ἡμέραν μίαν
χρηστὸς γένηται, δέκα πονηρὸς γίγνεται.
ἐπέτρεψας ἑτέρῳ· πλεῖον' ἔτι δράσει κακά.
χαλεπὸν μὲν οὖν ἄνδρας δυσαρέστους νουθετεῖν,
οἳ τοὺς φιλεῖν μὲν βουλομένους δεδοίκατε,
τοὺς δ' οὐκ ἐθέλοντας ἀντιβολεῖθ' ἑκάστοτε.
ἐκκλησίαισιν ἣν ὅτ' οὐκ ἐχρώμεθα

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165. ὦ γυναῖκες] She is addressing the audience in the theatre as if they were the people assembled in the Pnyx. There would be no women in either place: but her eye, she explains, chanced to fall upon Epigonus, a man so effeminate that she mistook him for a woman. οὗτος κωμῳδεῖται ὡς μαλακὸς, says the Scholiast. The word ἐκεῖσε in 168 means *in his direction*.

171. τονδί] Τὸν στέφανον.—Scholiast. After adjusting the chaplet on her own head, Praxagora proceeds to deliver a well-considered speech; apparently not precisely the same, though of course on the same lines, as that which she is presently supposed to have addressed to the Assembly. See infra 429–454.

176. προστάταισι πονηροῖς] The leading demagogue, who for the time being swayed the decisions of the popular Assemblies was called, if not officially entitled, ὁ προστάτης τοῦ δήμου. See Aristotle's Polity of Athens, chap. 28. There had been πονηροὶ προστάται enough and to spare during the Peloponnesian

2nd W. Give me the chaplet, and I'll try again.
I've thought of something very good to say.
In my opinion, O assembled women,
PRAX. O monstrous! WOMEN, idiot, when they're MEN?
2nd W. 'Twas all Epigonus: he caught my eye
And so, methought 'twas women I harangued.
PRAX. You, too, retire and sit you down again,
For I myself will wear the chaplet now
Your cause to further: and I pray the gods
That I may have prosper our design.
I have, my friends, an equal stake with you
In this our country, and I grieve to note
The sad condition of the state's affairs.
I see the state employing evermore
Unworthy ministers; if one do well
A single day, he'll act amiss for ten.
You trust another: he'll be ten times worse.
Hard, hard it is to counsel wayward men,
Always mistrusting those who love you best,
And paying court to those who love you not.
There was a time, my friends, we never came

War: Cleon, Hyperbolus, Cleophon. In Peace 684 the appellation *πονηρὸς προστάτης* is expressly applied to Hyperbolus: and it would almost seem from Plutus 920 that the combination of these two words had become, in a manner, proverbial. Cleophon appears to have acquired his supremacy by instituting the dole of the *θεωρικὸν*, and now, we may well believe, Agyrrhius was attaining a similar position by his institution of the dole of the *ἐκκλησιαστικόν*. See the note on 102 supra. For, in my judgement, Praxagora is here contrasting Agyrrhius as a *πονηρὸν προστάτην* (whence the epithet *πονηρὸν*, 185 infra) with Thrasybulus: the former having only his own aggrandisement at heart; the latter a genuine patriot, earnestly promoting the real welfare of the people. Yet Agyrrhius was fast becoming the popular favourite, whilst the influence of Thrasybulus was steadily declining.

183. *ἐκκλησίαισιν κ.τ.λ.*] *Dicit tempus ante Periclem*, says Bothe, absurdly.

οὐδὲν τὸ παράπαν· ἀλλὰ τόν γ' Ἀγύρριον
πονηρὸν ἡγούμεσθα· νῦν δὲ χρωμένων
ὁ μὲν λαβὼν ἀργύριον ὑπερεπῄνεσεν,
ὁ δ' οὐ λαβὼν εἶναι θανάτου φήσ' ἀξίους
τοὺς μισθοφορεῖν ζητοῦντας ἐν τἠκκλησίᾳ.

ΓΥ. Α. νὴ τὴν Ἀφροδίτην, εὖ γε ταυταγὶ λέγεις.

ΠΡ. τάλαιν', Ἀφροδίτην ὤμοσας. χαρίεντά γ' ἂν
ἔδρασας, εἰ τοῦτ' εἶπας ἐν τἠκκλησίᾳ.

ΓΥ. Α. ἀλλ' οὐκ ἂν εἶπον. ΠΡ. μηδ' ἐθίζου νυν λέγειν.
τὸ συμμαχικὸν αὖ τοῦθ', ὅτ' ἐσκοπούμεθα,

Praxagora is contrasting the state of things *before*, with the state of things *after*, the introduction by Agyrrhius of the τριώβολον ἐκκλησιαστικόν. She notices two points of contrast: (1) Before that period the citizens had become quite unaccustomed to attend the Assembly, whereas now they flock to it. This is the burden of the second semichorus, infra 300-310; and cf. Plutus 329. (2) Before that period everybody recognised that Agyrrhius was a rogue: whereas now it is difficult to praise him enough. The words οὐκ ἐχρώμεθα simply mean that the habit of attending the Assembly had fallen into general disuse.

186. ὑπερεπῄνεσεν] Here again Bothe absurdly says, *nimium laudare solet conciones*, whereas the meaning is *lauded Agyrrhius to the skies, extravagantly praised Agyrrhius*. But indeed none of the commentators seem to have the slightest inkling of what Praxagora is talking about in this portion of her speech, all of them esteeming apparently the minutiae of the poet's language of more account than the working of the poet's mind.

188. τοὺς μισθοφορεῖν] Τοὺς μισθοὺς βουλομένους λαβεῖν. καὶ γὰρ παρὰ τῶν δημαγωγῶν λαμβάνουσι, καὶ ὁ μὴ λαβὼν μισεῖ θέλων λαβεῖν.—Scholiast. According to the Scholiast, therefore, it is a case of sour grapes. They who cannot get the τριώβολον hide their disappointment by railing at the immorality of those who are more successful. I think that this is certainly the meaning of the passage, the course which the οὐ λαβὼν takes being introduced as it were παρὰ προσδοκίαν; though no doubt there were many honest citizens who refused the pay (ἐκκλησιασταὶ οἰκόσιτοι), and sincerely lamented the prevailing corruption. And cf. Isocrates de Pace, 155, 156.

190. Ἀφροδίτην ὤμοσας] Like the oath by the twain goddesses, the oath by Aphrodite was peculiarly a woman's oath. It is employed six times in the present play, six times in the Lysistrata, and once in the Plutus, and invariably by a woman. The sole exception in

To these Assemblies; then we knew full well
Agyrrhius was a rogue: we come here now,
And he who gets the cash applauds the man,
And he who gets it not, protests that they
Who come for payment ought to die the death.

1st W. By Aphrodite now, but that's well said!

PRAX. Heavens! Aphrodite! 'Twere a pleasant jest,
If in the Assembly you should praise me so!

1st W. Ah, but I won't. PRAX. Then don't acquire the habit.
This League again, when first we talked it over,

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these comedies is Thesm. 254, and it is an exeeption which proves the rule; for there it is used by Mnesilochus, who is being dressed up in woman's clothes, to pass off as a woman, and who therefore naturally employs the oath proper to a woman. The words μηδ' ἐθίζου, two lines below, mean *Don't get into the habit of praising me in that manner.* It is not unusual with the poet, when one of his characters is making an argumentative speech, to punctuate each branch of the argument by some such interruption as the present. See the note on Wasps 559. Here Praxagora's argument is divided by interruptions into four sections. The object of the first section was to show how men mismanage the internal affairs of the state by giving their confidence to corrupt and profligate self-seekers like Agyrrhius, in preference to true and tried friends of the people like Thrasybulus. The second section relates to their mismanagement of external affairs by reason of their impatience and inconstancy. The third section consists of a proposal that since the men have proved so incompetent to manage the state, its affairs should now be placed in the hands of the women; whilst the fourth and last is a prolonged eulogy of the women, showing their really very remarkable qualifications for guiding and preserving the state.

193. τὸ συμμαχικόν] Περὶ τοῦ συμμαχικοῦ Φιλόχορος ἱστορεῖ ὅτι πρὸ δύο ἐτῶν ἐγένετο συμμαχία Λακεδαιμονίων καὶ Βοιωτῶν. — Scholiast. Petit's suggestion that Λακεδαιμονίων in the scholium ought to be Ἀθηναίων has met with universal acceptance. For Praxagora is beyond all doubt referring to the momentous Anti-Spartan League of B. C. 395, which was inaugurated by the battle of Haliartus and the death of Lysander, which at once raised Athens from the position of a mere dependency of Sparta into that of a free and leading Hellenic state; and which in its result altered the whole current of Hellenic history. Originally struck between Thebes and Athens it was quickly joined by Argos, Corinth, and other important states,

εἰ μὴ γένοιτ', ἀπολεῖν ἔφασκον τὴν πόλιν·
ὅτε δὴ δ' ἐγένετ', ἤχθοντο, τῶν δὲ ῥητόρων
ὁ τοῦτ' ἀναπείσας εὐθὺς ἀποδρὰς ᾤχετο.
ναῦς δεῖ καθέλκειν· τῷ πένητι μὲν δοκεῖ,
τοῖς πλουσίοις δὲ καὶ γεωργοῖς οὐ δοκεῖ.
Κορινθίοις ἤχθεσθε, κἀκεῖνοί γέ σοι·
νῦν εἰσὶ χρηστοί, καὶ σὺ νῦν χρηστὸς γενοῦ.
Ἀργεῖος ἀμαθής, ἀλλ' Ἱερώνυμος σοφός·

and became so powerful that the military leaders proposed at once to march upon Sparta and "destroy the wasps in their nest." But in the following summer the great battle of Corinth, *ἡ μεγάλη μάχη πρὸς Λακεδαιμονίους, ἡ ἐν Κορίνθῳ* (Demosthenes in Lept. 59) resulted in a Lacedaemonian victory; and no contingent suffered so severely as the Athenian, which was assailed both in front and on the flank by the Spartan troops. And shortly afterwards Agesilaus won another victory in the well-contested battle of Coronea. No wonder that the Athenians were disgusted, *ἤχθοντο*, at this discomfiture of the League from which they had expected so much. The historical allusions contained in this second section of Praxagora's speech are considered more fully in the Introduction.

196. *ὁ τοῦτ' ἀναπείσας*] Κόνωνα λέγει, says the Scholiast; a very natural mistake, since Conon was the author of all the abiding benefits which the Athenians derived from the Anti-Spartan League. He broke the naval power of Sparta in the battle of Cnidus, swept the Lacedaemonian garrisons from the isles of the Aegean, and returned home, a second Themistocles, to rebuild the Long Walls of Athens and the fortifications of Peiraeus. But far from being the orator who induced them to enter into the League, he was not even in Athens at the time. From the disaster at Aegospotami until his triumphant return to Athens some months after the exhibition of this play, he had been continuously in the service of Evagoras of Cyprus or the Persian King. Nor did he ever fall under the censure of the Athenians. The allusion here is doubtless to the most persuasive of the many speakers (*πάμπολλοι ξυνηγόρευον*, Xen. Hell. iii. 5. 16) who advocated the formation of the League. It cannot have been Thrasybulus, who seems to have been very cautious and undecided in the matter, and whose case is mentioned seven lines below. It was some orator unnamed by Xenophon.

197. *ναῦς δεῖ καθέλκειν*] This was another immediate result of the Anti-Spartan League. Till then the Athenians, since the surrender of their city to Lysander, had been permitted to maintain twelve triremes and no more, a number doubtless sufficient for merely defensive

It seemed the only thing to save the state.
Yet when they'd got it, they disliked it. He
Who pushed it through was forced to cut and run.
Ships must be launched; the poor men all approve,
The wealthy men and farmers disapprove.
You used to hate Corinthians, and they you;
They are friendly now: do you be friendly too.
Argeius was a fool: now Jerome's wise.

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purposes. But so soon as they had recovered their independence, their first object would be to increase their fleet; and accordingly, a year or two later, we find them in possession of very considerable naval armaments. At Athens the duty of equipping a trireme was not, as a rule, performed at the public expense, but was imposed upon some wealthy citizen, so that the increase of the fleet was not always a matter for rejoicing with the richer classes, *ἐβαροῦντο γὰρ ταῖς τριηραρχίαις*, as the Scholiast says. As to the *γεωργοί*, whether rich or poor, their lands were always exposed to the incursions of an enemy, and they were consequently always averse to war. "Had Attica been an island, and the Athenians masters of the sea," says Xenophon (De Rep. Ath. ii. 14), "they would have escaped all the evils of war: *νῦν δὲ οἱ γεωργοῦντες καὶ οἱ πλούσιοι Ἀθηναίων ὑπέρχονται (come under the power of, are exposed to) τοὺς πολεμίους μᾶλλον.*" The terms *δοκεῖ* and *οὐ δοκεῖ* relate to the voting of the different classes in the Assembly, and, to a member of Oxford or Cambridge, are well represented in Le Fevre's Latin translation by *placet* and *non placet*.

200. *καὶ σὺ νῦν κ.τ.λ.*] The Corinthians, whose animosity to Athens had been the immediate occasion of the Peloponnesian War, and who throughout, and at the termination of, the war, had shown themselves her most rancorous enemies, were nevertheless amongst the earliest to join, and the most eager in supporting, the Anti-Spartan League. But in the second year of the League, the war was transferred into the territory of Corinth, which was systematically desolated by sword and fire. A large minority of her citizens became desirous of returning to the Spartan alliance; we hear of the gates of the city being closed against the fugitives after the battle of Corinth; and it may possibly be inferred from the present passage that there was a recrudescence at Athens of the old anti-Corinthian feeling. Praxagora therefore, not now merely stating facts, but giving her own opinion, exhorts them to meet the friendly disposition of Corinth with equal friendliness.

201. *Ἀργεῖος κ.τ.λ.*] *Κατ' εἰρωνείαν. ὁ γὰρ Ἀργεῖος σοφὸς, ὁ δ' Ἱερώνυμος ἀμαθής. τὸ δὲ Ἀργεῖος ὄνομα κύριον.*—Scholiast.

Σωτηρία παρέκυψεν, ἀλλ' ὁρίζεται
Θρασύβουλος αὐτὸς, οὐχὶ παρακαλούμενος.
ΓΥ. Α. ὡς ξυνετὸς ἀνήρ. ΠΡ. νῦν καλῶς ἐπῄνεσας.
ὑμεῖς γάρ ἐστ', ὦ δῆμε, τούτων αἴτιοι. 205
τὰ δημόσια γὰρ μισθοφοροῦντες χρήματα

Praxagora, giving instances of the mutability and perversity of Athenian opinion, says, *Ye thought Argeius a blockhead, and yet ye think Hieronymus clever.* Whether their characters are reversed, as the Scholiast thinks, or whether they were both rude and ignorant men, it is impossible to say. Argeius as a proper name occurs in Xenophon's Hellenics and elsewhere. Hieronymus was a common Athenian name, and it is very unlikely that Praxagora is referring, as Paulmier supposes, to the officer whom Conon, on his departure for Babylon, left in part command of the Persian and allied navy in Cyprus. The Hieronymus mentioned here was doubtless some obscure politician in Athens. The line appears to be introduced, after the manner of Aristophanes, and like the reference to Aesimus a few lines below, to touch a lighter chord in the midst of Praxagora's serious arraignment of Athenian policy.

202. Σωτηρία] Σωτηρία is personified here as *Salus* in the Latin proverbial expression "Nec Salus nobis saluti jam esse, si cupiat, potest," Plautus, Mostellaria, ii. 1. 4; Captivi, iii. 3. 14; Cistellaria, iv. 2. 76. The expression is used also by Terence and Cicero, and doubtless was borrowed from them by the Elizabethan statesman Davison, when he addressed his queen as one "whom Salvation itself is not able to save, if these purposes are continued."—Motley's United Netherlands, i. 423. The meaning of παρακύπτειν is well illustrated by the invocation in Peace 978 seq., where Peace is adjured not merely just to show her face and withdraw it again (παρακύπτειν), but to reveal herself in her full and perfect beauty to the gaze of her devoted admirers, ἀπόφηνον ὅλην σαυτήν. Cf. Thesm. 797–9. A glimpse of Safety was afforded to the Athenians by the Anti-Spartan League and the victory of Conon at Cnidus, but this, in the opinion of Praxagora, was more or less counterbalanced by the growing alienation of the people from the counsels of Thrasybulus, who had brought them σωτηρία in even darker days than these.

203. Θρασύβουλος] *Thrasybulus himself, not now called upon for advice, is banished from our counsels.* It is clear that before the death of Thrasybulus his influence and popularity at Athens had been for some time on the wane. He did not distinguish himself, either as a general or as a soldier, at the battle of Corinth: and shortly afterwards, and apparently about the date of this comedy, Lysias, in the speech composed for Mantitheus, indulges in a

Safety just showed her face: but Thrasybulus,
No more called in, is quite excluded now.
1st W. Here's a shrewd man! PRAX. Ah, now you praise me rightly.
Ye are to blame for this, Athenian people,
Ye draw your wages from the public purse,

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gird at "our grand Steirian," on which he would not have ventured, had he not felt confident that the sneer would be relished by his auditors. Meanwhile Agyrrhius was supplanting him as a popular favourite: and not long after the date of the play, Conon was at Athens, restoring the Long Walls and the fortifications of Peiraeus, and devising large schemes, which extended from Asia Minor to Sicily, for the rehabilitation of the Athenian empire. It is quite possible that this adventurous policy, devised by an officer in the Persian service, aided by a Persian satrap, and only feasible by means of Persian ships and Persian gold, was unpalatable to Thrasybulus, and at the same time quite eclipsed, in the minds of the Athenians, his more sober and moderate counsels. It was a repetition of the rivalry of Themistocles and Aristides some eighty years before. A year or two later Thrasybulus left Athens, with a fleet of forty triremes, and seems to have done much good work along the coast of Asia Minor from Byzantium to the river Eurymedon. Whilst his fleet was moored in that river, he received an order recalling him and his colleagues to Athens to meet a charge of embezzlement: but before he could obey the order he was slain by the citizens of Aspendus, who were incensed by wrongs inflicted upon them by his troops. His colleague Ergocles, returning to stand his trial, was found guilty and put to death. We still have the speech, or part of the speech, composed by Lysias against Ergocles: and it is painful to read the language which the orator permitted himself to use about Thrasybulus, his own benefactor, and still more painful to reflect that, in his opinion, such language was calculated to further his cause before the Athenian dicastery. *Thrasybulus*, he says, *did well to die as he did: for it was not fitting that he should live: neither was it fitting that he should die at your hands, whom he is thought to have benefited somewhat in other days.* The Scholiast's statement *οὗτος αἰθάδης καὶ δωροδόκος, ὑπερόπτης ὢν τοῦ δήμου, ἠβούλετο δι' αὐτοῦ πάντα πράττεσθαι*, may well have been based upon some other speech made on this occasion, and the final clause doubtless refers to his standing aloof from the far-reaching schemes of Conon. *ὁρίζεται*, like *ὑπερορίζεται*, means is *banished* (*ὑπερώριστ' ἂν ἢ ἀπέθανεν would have been banished or put to death*, Aesch. against Ctesiphon, 253), though here it signifies banishment, not from the territory, but from the counsels, of the state.

ἰδίᾳ σκοπεῖσθ' ἕκαστος ὅ τι τις κερδανεῖ·
τὸ δὲ κοινὸν ὥσπερ Αἴσιμος κυλίνδεται.
ἢν οὖν ἐμοὶ πείθησθε, σωθήσεσθ' ἔτι.
ταῖς γὰρ γυναιξὶ φημὶ χρῆναι τὴν πόλιν
ἡμᾶς παραδοῦναι. καὶ γὰρ ἐν ταῖς οἰκίαις
ταύταις ἐπιτρόποις καὶ ταμίαισι χρώμεθα.

ΓΥ. Α. *εὖ γ', εὖ γε νὴ Δί', εὖ γε· λέγε, λέγ', ὠγαθέ.*

ΠΡ. *ὡς δ' εἰσὶν ἡμῶν τοὺς τρόπους βελτίονες*
ἐγὼ διδάξω. πρῶτα μὲν γὰρ τἄρια
βάπτουσι θερμῷ κατὰ τὸν ἀρχαῖον νόμον
ἀπαξάπασαι, κοὐχὶ μεταπειρωμένας
ἴδοις ἂν αὐτάς. ἡ δ' Ἀθηναίων πόλις,
εἴ πού τι χρηστῶς εἶχεν, οὐκ ἂν ἐσώζετο,
εἰ μή τι καινὸν ἄλλο περιειργάζετο;

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208. *τὸ κοινόν*] *The commonwealth, the state.* So *τὸ Ἀθηναίων κοινόν*, Hdt. ix. 117; Thuc. i. 89. *τὸ κοινὸν τῆς πόλεως*, Plato, Laws, xi. 928 D; Crito, chap. xi: and frequently in the orators. The expression is frequently found in still existing inscriptions and coins, *τὸ κοινὸν Γαλατῶν*, Boeckh, Corpus Insc. Graec. 4039. *κοινὸν Λεσβίων* on a coin struck in the reign of Commodus. See the "Greek cities and islands of Asia Minor" by Mr. Vaux of the British Museum. Aesimus is described by the Scholiast as *χωλὸς*, *ἄτιμος* and *ἀμαθής*, and if he deserved the two latter epithets, he can hardly be the distinguished citizen of that nameof whom Lysias speaks (Against Agoratus, 86, 87).

211. *ἐν ταῖς οἰκίαις*] Lysistrata, as Bergler observes, employs precisely the same argument for precisely the same purpose in the play bearing her name, 493–5:

> Lys. We will ourselves be the treasurers now.
> Mag. You, woman, you be the treasurers? Lys. Certainly.
> Ah, you esteem us unable, perchance!
> Are we not skilled in domestic economy?
> Do we not manage the household finance?

It is plain from these passages that the wife had charge of the household money, and managed the domestic expenses.

216. *βάπτουσι*] It is surprising that the Scholiast and all the commentators should take Praxagora to mean "they rinse their wools in boiling water"; the Scholiast explaining *βάπτουσι* by *πλύνουσι*, and the recognized Latin

Yet each man seeks his private gain alone.
So the state reels, like any Aesimus.
Still, if ye trust me, ye shall yet be saved.
I move that now the womankind be asked
To rule the state. In our own homes, ye know,
They are the managers and rule the house.

1st W. O good, good, good! speak on, speak on, dear man.

PRAX. That they are better in their ways than we
I'll soon convince you. First, they dye their wools
With boiling tinctures, in the ancient style.
You won't find *them*, I warrant, in a hurry
Trying new plans. And would it not have saved
The Athenian city had she let alone
Things that worked well, nor idly sought things new?

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translation having always been "lanas *lavant* aqua calida." For *ἔρια βαπτὰ* are *dyed wools*, wools dyed by boiling them in the liquid which was to give them the required colouring; and *βάπτειν ἔρια* here can mean nothing else than *to dye their wools*. "The best seaweed," says Theophrastus (Hist. Plant. iv. 6. 5), "is found on the rocks of Crete, *ᾧ βάπτουσιν ἔρια*." And in the eighth section of the same chapter, *χρήσιμον ἡ δρῦς εἰς βαφὴν ἐρίων ταῖς γυναιξίν*. All will remember Plato's famous comparison, in the fourth book of the Republic, of education with the process of dyeing, which commences *Οὐκοῦν οἶσθα, ἦν δ' ἐγώ, ὅτι οἱ βαφεῖς, ἐπειδὰν βουληθῶσι βάψαι ἔρια ὅσον' εἶναι ἁλουργά, κ.τ.λ.*

217. *μεταπειρωμένας*] *Μεταβαινούσας, μεταβαλλομένας ἀπὸ πράγματος εἰς πρᾶγμα.*—Scholiast. We shall see by-and-by how completely all forecasts of the conservative policy to be pursued by the women will be falsified by the event.

219. *εἴ πού τι*] I have accepted Dobree's suggestion of *εἴ πού τι* for *εἰ τοῦτο*, but I cannot accept his interpretation of it, viz. "If anything had happened to be in the best possible order, the Athenians would think the country could never be saved till that was altered." Praxagora is arguing that the women are the safest persons to guide the fortunes of Athens, because when they have got a good custom, they do not forsake it to seek after novelties; and she gives the homely instance of their treatment *τῶν ἐρίων*. *And would not Athens*, she asks, *be safe, if when she has anything which works well she did not idly seek some novel substitute?* And so, I think, the Scholiast understood the passage: *εἰ ἐφύλαττε τὸν ἀρχαῖον νόμον, εἰ μὴ ἐπολυπραγμόνει καὶ καινὰς ἔφερε πολιτείας.*

καθήμεναι φρύγουσιν ὥσπερ καὶ πρὸ τοῦ·
ἐπὶ τῆς κεφαλῆς φέρουσιν ὥσπερ καὶ πρὸ τοῦ·
τὰ Θεσμοφόρι' ἄγουσιν ὥσπερ καὶ πρὸ τοῦ·
πέττουσι τοὺς πλακοῦντας ὥσπερ καὶ πρὸ τοῦ·
τοὺς ἄνδρας ἐπιτρίβουσιν ὥσπερ καὶ πρὸ τοῦ·
μοιχεὺς ἔχουσιν ἔνδον ὥσπερ καὶ πρὸ τοῦ·
αὐταῖς παροψωνοῦσιν ὥσπερ καὶ πρὸ τοῦ·
οἶνον φιλοῦσ' εὔζωρον ὥσπερ καὶ πρὸ τοῦ·
βινούμεναι χαίρουσιν ὥσπερ καὶ πρὸ τοῦ.
ταύταισιν οὖν, ὦνδρες, παραδόντες τὴν πόλιν
μὴ περιλαλῶμεν, μηδὲ πυνθανώμεθα
τί ποτ' ἄρα δρᾶν μέλλουσιν, ἀλλ' ἁπλῷ τρόπῳ
ἐῶμεν ἄρχειν, σκεψάμενοι ταυτὶ μόνα,
ὡς τοὺς στρατιώτας πρῶτον οὖσαι μητέρες
σώζειν ἐπιθυμήσουσιν· εἶτα σιτία
τίς τῆς τεκούσης μᾶλλον ἐπιπέμψειεν ἄν;
χρήματα πορίζειν εὐπορώτατον γυνὴ,
ἄρχουσά τ' οὐκ ἂν ἐξαπατηθείη ποτέ.

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221. *φρύγουσι*] Λείπει τὸ τρίχας.—Scholiast. "I will take my oath," says Le Fevre, "that the Scholiast wrote *κριθάς*." And this suggestion, so emphatically recommended, is universally accepted.

222. *ἐπὶ τῆς κεφαλῆς*] They carry their burdens (such as a pitcher or a basket) not, after the manner of men, on their shoulders or in their hands, but poised upon their heads. So the *κανηφόρος* bore the holy basket in the festal pomp; so the Irish peasant girls may be seen to-day, carrying their pitchers from the well. The custom has always been affected by women, partly no doubt because it is known to lend to the female figure a singular elasticity and uprightness of carriage. Herodotus, indeed, as Bergler observes, mentions as one of the points in which the Egyptians differed from all other peoples, that, amongst *them*, τὰ ἄχθεα οἱ μὲν ἄνδρες ἐπὶ τῶν κεφαλέων φορέουσι, αἱ δὲ γυναῖκες ἐπὶ τῶν ὤμων.—Hdt. ii. 35.

223. *πλακοῦντας*] The name *πλακοῦς* is contracted from *πλακόεις*, Athenaeus tells us, like *τυροῦς* from *τυρόεις* and *σησαμοῦς* from *σησαμόεις*: εἴρηται δὲ κατ' ἔλλειψιν τοῦ ἄρτος.—Athenaeus, xiv. 51. It was applied to a variety of rich cakes, which were composed of different ingredients and known specifically by different names. A list of these is given by Athenaeus in the succeeding chapters,

They roast their barley, sitting, as of old:
They on their heads bear burdens, as of old:
They keep their Thesmophoria, as of old:
They bake their honied cheesecakes, as of old;
They victimize their husbands, as of old:
They still secrete their lovers, as of old:
They buy themselves sly dainties, as of old:
They love their wine unwatered, as of old:
They like a woman's pleasures, as of old:
Then let us, gentlemen, give up to them
The helm of state, and not concern ourselves,
Nor pry, nor question what they mean to do;
But let them really govern, knowing this,
The statesman-mothers never will neglect
Their soldier-sons. And then a soldier's rations,
Who will supply as well as she who bare him?
For ways and means none can excel a woman.
And there's no fear at all that they'll be cheated

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where also several treatises *περὶ πλακούντων* are incidentally mentioned. They were wheaten (or sometimes barley) cakes, flavoured with various rich substances such as wine and oil and cheese; but honey seems to have been the special ingredient which distinguished them from ordinary cakes: and the superiority of the Attic *πλακοῦς* was attributed to the superiority of the Attic honey. Athenaeus (iii. 59) cites some lines to this effect from Archestratus, the laureate of epicures:

Also a rich honey-cake
From Athens be sure that you get us;
If it come not from thence you must take
Some honey obtained from Hymettus
To give it the flavour which makes
The Attic the proudest of cakes.

The same inference may be drawn from the answer of Demonax to one who asked him if he ate *πλακοῦντας*. *What, think you*, said he, *that bees make their honeycombs for fools only?*—Lucian, Demonax, 52. And cf. Athenaeus, x, chap. 70.

αὗται γάρ εἰσιν ἐξαπατᾶν εἰθισμέναι.
τὰ δ' ἄλλ' ἐάσω· ταῦτα κἂν πείθησθέ μοι,
εὐδαιμονοῦντες τὸν βίον διάξετε.
ΓΥ. Α. εὖ γ', ὦ γλυκυτάτη Πραξαγόρα, καὶ δεξιῶς.
πόθεν, ὦ τάλαινα, ταῦτ' ἔμαθες οὕτω καλῶς;
ΠΡ. ἐν ταῖς φυγαῖς μετὰ τἀνδρὸς ᾤκησ' ἐν πυκνί·
ἔπειτ' ἀκούουσ' ἐξέμαθον τῶν ῥητόρων.
ΓΥ. Α. οὐκ ἐτὸς ἄρ', ὦ μέλ', ἦσθα δεινὴ καὶ σοφή·
κοί σε στρατηγὸν αἱ γυναῖκες αὐτόθεν
αἱρούμεθ', ἢν ταῦθ' ἁπινοεῖς κατεργάσῃ.
ἀτὰρ ἦν Κέφαλός σοι λοιδορῆται προσφθαρείς,

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240. διάξετε] With these words Praxagora lays aside her wreath, the REHEARSAL is concluded, and the women relapse into their ordinary style of conversation.

243. ἐν ταῖς φυγαῖς] The Scholiast refers these words to the banishments and proscriptions inflicted by the Thirty; and Dobree, concurring in this view, refers to Plato's Apology, chap. v, where the Platonic Socrates, commending the loyalty of Chaerephon to the democracy, says ξυνέφυγε τὴν φυγὴν ταύτην, καὶ μεθ' ὑμῶν κατῆλθε; and where Riddell cites Isocrates de Pace 149, τὰς φυγὰς τὰς ἐπὶ τῶν τυράννων καὶ ἐπὶ τῶν τριάκοντα γενομένας. But the Scholiast's notion that fugitives from the Thirty would endeavour to conceal themselves by flocking to the Pnyx, one of the most public and exposed places in Athens, is obviously untenable; and beyond all question Praxagora is speaking, not of a general flight *from* Athens, but of a general flight *into* Athens. Paulmier therefore refers the passage to the crowding of the country people into the city at the commencement of the Peloponnesian War (Thuc. ii. 17): and this explanation is now generally accepted. But besides the extreme improbability that a young woman like Praxagora should represent herself as fleeing into Athens with her husband nearly forty years before, and having at that remote period acquired the rhetorical powers which she is now for the first time putting into practice, it must be remembered that the greater part of the audience had probably been born since that date, and that even amongst the elder spectators the memory of those distant days must have grown faint and dim in comparison with the momentous events which had recently occurred at Athens. And in my opinion the flight to which Praxagora is alluding is the flight of the Athenians from the islands and seaports into the city before the conquering progress of Lysander. We know that after his great success at Aegospotami, he passed round the coasts

When they're in power, for they're the cheats themselves.
Much I omit. But if you pass my motion,
You'll lead the happiest lives that e'er you dreamed of.

1st W. O, good! Praxagora. Well done, sweet wench.
However did you learn to speak so finely?

PRAX. I and my husband in the general flight
Lodged in the Pnyx, and there I heard the speakers.

1st W. Ah, you were clever to some purpose, dear.
And if you now succeed in your designs
We'll then and there proclaim you chieftainess.
But what if Cephalus, ill fare, insult you,

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and islands, and compelled all the Athenians he found, whether garrisons or private individuals, to return to Athens on pain of death; *συνήλαυνεν ἅπαντας εἰς τὸ ἄστυ*, is Plutarch's expression (Lysander, 13); *εἰδὼς*, says Xenophon, *ὅτι, ὅσῳ ἂν πλείους συλλεγῶσιν ἐς τὸ ἄστυ καὶ τὸν Πειραιᾶ, θᾶττον τῶν ἐπιτηδείων ἔνδειαν ἔσεσθαι* (Hellenica, ii. 2. 2). These streams of fugitives converging from all quarters into Athens must have brought about a situation very similar to that of B. C. 431. It is to this immigration at the close, and not to that at the beginning, of the Peloponnesian War that Praxagora's statement refers.

246. *στρατηγόν*] And accordingly after her success in the Assembly, she is entitled *στρατηγὸς* infra 491, 500, 727, and *στρατηγὶς*, 835, 870.

248. *Κέφαλος*] Now comes a little scurrilous dialogue of twenty lines, criticizing some little-known speakers, and making sundry jokes which the audience may have relished, but which have no interest for ourselves. We learn from the present passage that this Cephalus united the callings of a demagogue and a potter: and he is doubtless the orator of that name who is mentioned by Andocides, Deinarchus, and Demosthenes. The Scholiast indeed says he is not; *δημαγωγὸς οὗτος ἕτερος, οὐχ ὁν λέγει Δημοσθένης, ἀλλὰ λοίδορος*; but I doubt if he had any ground for his assertion except that the orator is praised by Demosthenes. Yet so is Agyrrhius, see the note on 102 supra; and apparently the two are coupled together by Plato Comicus; see Plutarch's Praecepta Gerendae Reipublicae, iv. *προσφθαρεὶς* is always used in a bad sense. Dr. Blaydes aptly refers to Aelian (V. H. xiv. 26), who says that a railing poet *ἐλοιδορεῖτο* the philosopher Arcesilaus, *προσφθαρεὶς αὐτῷ*. So we are told that evil companions *προσφθείρονται τῷ νεανίσκῳ* whom St. John had committed to the charge of the Bp. of Ephesus "in the sight of Christ and His Church."—Eusebius, H. E. iii. 23. The first two retorts of Praxagora *παραφρονεῖν αὐτὸν* and *μελαγχολᾶν* are con-

πῶς ἀντερεῖς πρὸς αὐτὸν ἐν τῇκκλησίᾳ;
ΠΡ. φήσω παραφρονεῖν αὐτόν. ΓΥ. Α. ἀλλὰ τοῦτό γε
ἴσασι πάντες. ΠΡ. ἀλλὰ καὶ μελαγχολᾶν.
ΓΥ. Α. καὶ τοῦτ' ἴσασιν. ΠΡ. ἀλλὰ καὶ τὰ τρύβλια
κακῶς κεραμεύειν, τὴν δὲ πόλιν εὖ καὶ καλῶς.
ΓΥ. Α. τί δ', ἢν Νεοκλείδης ὁ γλάμων σε λοιδορῇ;
ΠΡ. τούτῳ μὲν εἶπον ἐς κυνὸς πυγὴν ὁρᾶν.
ΓΥ. Α. τί δ', ἢν ὑποκρούωσίν σε; ΠΡ. προσκινήσομαι,
ἄτ' οὐκ ἄπειρος οὖσα πολλῶν κρουμάτων.
ΓΥ. Α. ἐκεῖνο μόνον ἄσκεπτον, ἢν σ' οἱ τοξόται
ἕλκωσιν, ὅ τι δράσεις ποτ'. ΠΡ. ἐξαγκωνιῶ
ὠδί· μέση γὰρ οὐδέποτε ληφθήσομαι.
ΗΜΙΧ. ἡμεῖς δέ γ', ἢν αἴρωσ', ἐᾶν κελεύσομεν.
ΓΥ. Α. ταυτὶ μὲν ἡμῖν ἐντεθύμηται καλῶς,
ἐκεῖνο δ' οὐ πεφροντίκαμεν, ὅτῳ τρόπῳ

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sidered insufficient, since they merely mention facts which all the citizens know. Praxagora therefore tries a third, viz. that he is a better politician than potter. *This they don't know*, and her questioner therefore, accepting this answer, passes on to another subject.

254. Νεοκλείδης ὁ γλάμων] Ἐκωμῳδεῖτο ὡς συκοφάντης, καὶ ξένος, καὶ κλέπτης. ὁ γλάμων· ὁ ἔχων τοὺς ὀφθαλμοὺς μεστοὺς ἀκαθαρσίας.—Scholiast. It seems to be expected that he will take a prominent part in the Assembly, and he was probably therefore at this time one of the regular speakers, τῶν ἡθάδων, there. Accordingly we find him the very first to speak in the debate, infra 398. In the Plutus we see him lying in the Temple of Asclepius, hoping to be cured of his blindness: he is there described as τυφλὸς, but keener to thieve than those who can see.—Plutus 665.

255. ἐς κυνὸς πυγὴν ὁρᾶν] Παροιμία παιδικὴ ἐπὶ τῶν ὀφθαλμιώντων· ἐς κυνὸς πυγὴν ὁρᾶν καὶ τριῶν ἀλωπέκων.—Scholiast. If εἶπον is the correct reading it seems to me that either the entire line must be a proverbial saying (cf. 772 infra and the note there), or else Praxagora must be speaking as if the actual assembly, and not merely the rehearsal, were just concluded. The use of the aorist in a present signification (see Hermann's Viger, p. 734; Elmsley on Medea 266; Bp. Monk on Hipp. 1403) has no application to the present passage, where, on the ordinary interpretation, an aorist would be used in a *future* signification, to my mind an impossible usage. Dindorf takes εἶπον to be an imperative, a sugges-

How will you answer *him* in full Assembly?
PRAX. I'll say he's frenzied. 1st W. True enough; but all
The world know that. PRAX. I'll say he's moody-mad.
1st W. They know that too. PRAX. That he's more fit to tinker
The constitution than his pots and pans.
1st W. If Neocleides, blear-eyed oaf, insult you?
PRAX. *Peep at a puppy's tail, my lad,* quoth I.
1st W. What if they interrupt? PRAX. I'll meet them there,
I'm quite accustomed to that sort of thing.
1st W. O but suppose the archers hale you off,
What will you do? PRAX. Stick out my elbows, so.
They shan't seize *me*, the varlets, round my waist.
SEMICH. Aye, and we'll help: we'll bid the men let go.
1st W. Then that we've settled, wonderfully well.
But this we've not considered, how to mind

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tion which, as Fritzsche, who agrees with him, truly observes (de Pelargis, p. 90), necessitates the transference of the line to the second woman. But it is impossible to suppose that Praxagora would have no remark whatever to make with regard to Neocleides.

256. *ὑποκρούσωσιν*] The speaker uses the word in its common sense of "interrupting" an orator, cf. infra 588, 596; Ach. 38; Lucian, De Somnio, 17; but Praxagora takes it in the sense it bears infra 618, a sense continued in the *κρουμάτων* of the following line. Hence *προσκινήσομαι*, as in Lys. 227, 228.

259. *ἐξαγκωνιῶ*] Neither the sense of the passage nor the composition of the word will admit of the explanation given by the Scholiast and Suidas, *τοὺς ἀγκῶνας ὑπὸ ταῖς πλευραῖς ποιήσω*. It means the reverse, *I will stick out my elbows, stand with my arms akimbo.*

261. *ἢν αἴρωσ'*] This line, which is usually given to one of the women on the stage, I have transferred to the semichorus. If the archers lift her up bodily, *αἴρωσι, sublimem rapiant*, then, they say, it will be OUR turn to act; then WE will—Do what? Fling ourselves into the fray? Fly to your rescue? Not at all. We will bid them let you be. The last two words are used *παρὰ προσδοκίαν*. The emphatic *ἡμεῖς* at the commencement of the line gave promise of some stern and vigorous resolve, and no one could have supposed that they were going to act after the manner of a tragic Chorus; to utter helpless counsels and unavailing admonitions and to leave their leader to fight the battle by herself.

τὰς χεῖρας αἴρειν μνημονεύσομεν τότε.
εἰθισμέναι γάρ ἐσμεν αἴρειν τὼ σκέλη.
ΠΡ. χαλεπὸν τὸ πρᾶγμ'· ὅμως δὲ χειροτονητέον
ἐξωμισάσαις τὸν ἕτερον βραχίονα.
ἄγε νυν ἀναστέλλεσθ' ἄνω τὰ χιτώνια·
ὑποδεῖσθε δ' ὡς τάχιστα τὰς Λακωνικάς,
ὥσπερ τὸν ἄνδρ' ἐθεᾶσθ', ὅτ' εἰς ἐκκλησίαν
μέλλοι βαδίζειν ἡ θύραζ' ἑκάστοτε.
ἔπειτ' ἐπειδὰν ταῦτα πάντ' ἔχῃ καλῶς,
περιδεῖσθε τοὺς πώγωνας. ἡνίκ' ἂν δέ γε
τούτους ἀκριβῶς ἦτε περιηρμοσμέναι,
καὶ θαἰμάτια τἀνδρεῖ' ἅπερ γ' ἐκλέψατε
ἐπαναβάλεσθε, κᾆτα ταῖς βακτηρίαις
ἐπερειδόμεναι βαδίζετ', ᾄδουσαι μέλος
πρεσβυτικόν τι, τὸν τρόπον μιμούμεναι
τὸν τῶν ἀγροίκων. ΓΥ. Α. εὖ λέγεις· ἡμεῖς δέ γε
προΐωμεν αὐτῶν. καὶ γὰρ ἑτέρας οἴομαι

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264. *τὰς χεῖρας αἴρειν*] The voting in the Assembly was by show of hands, *χειροτονία*, and Kuster observes that the formula with which the *κῆρυξ* put the question to the vote is preserved by the Scholiast on Aesch. Suppl. 629 Ἀράτω τὰς χεῖρας, ὅτῳ ταῦτα δοκεῖ. With *αἴρειν τὼ σκέλη* compare Lys. 229. The manner of voting is clearly described three lines below, *ἐξωμισάσαις τὸν ἕτερον βραχίονα*, where *ἕτερον* of course means simply "one," as in 162 supra, 498 infra, and passim. The double signification of *ὁ ἕτερος one of the two* and *the other* is very neatly exemplified by a passage in Lucian's Hermotimus (37). If there were but two men in the temple, says Hermotimus, when the sacred cup was stolen, we must discover which of them has got it, for certainly *one of the two* has it *ὁπότερος ἔχει τὴν φιάλην, ἔχει δὲ πάντως ὁ ἕτερος*. If then we find it on the first, we shall not search *the other τὸν ἕτερον*, for evidently he has not got it; while if we do not find it on the first, *the other* has certainly got it *ὁ ἕτερος πάντως ἔχει*. Here we are told that beyond all doubt *ὁ ἕτερος* (in the one sense) has it, and in the same breath that whether *ὁ ἕτερος* (in the other sense) has it or not, depends upon the result of investigation. *ἐξωμισάσαις* is explained by the Scholiast ἄχρι τῶν ὤμων γυμνωσάσαις.

268. *ἄγε νυν*] Praxagora, turning to the semichorus, gives them her final injunctions as to the manner in which

We lift our hands, and not our feet, in voting.
We're more for lifting feet than lifting hands.
PRAX. A knotty point. However we must each
Hold up one arm, bare from the shoulder, so.
Now then, my dears, tuck up your tunics neatly,
And slip your feet in those Laconian shoes,
Just as ye've seen your husbands do, whene'er
They're going out, mayhap to attend the Assembly.
And next, so soon as everything is right
With shoes and tunics, fasten on your beards,
And when ye've got them neatly fitted on,
Then throw your husbands' mantles over all,
Those which ye stole; and leaning on your sticks
Off to the meeting, piping as ye go
Some old man's song, and mimicking the ways
Of country fellows. 1st W. Good! but let ourselves
Get on before them: other women soon

---

they are to wear their husbands' clothes, and march off to attend the Assembly. They are to gather up the long body-robe, which being the husband's would probably be too long for the wife; and over this to throw the himation or outer mantle. They are to put on their husbands' red Laconian shoes and tie their beards carefully round their chins, and then to start off, leaning on their sticks and singing in chorus some favourite old song. As we listen to her words, we seem to catch a vivid glimpse of the streets of old Athens in the early morning, with groups of citizens and yeomen marching along them, some to the dicasteries (Wasps 219 and note there), and others to the Assembly, "stout-hearted citizens singing one song."

280. *προΐωμεν αὐτῶν*] The semichorus are ready to start, and the first woman says "Let us [that is, the three leaders] go on before them." Meineke strangely observes "Non apparet quo pertineat *αὐτῶν*; ad rusticas illas, dices, quas in sequentibus commemorat," and he proposes to amend the passage. I should not have supposed that any person of sound mind could have entertained so absurd an opinion as that which Meineke imputes to his readers had it not already been propounded by Lenting, who says "Eas mulieres dicit, quas mox dicit sese credere ad forum venturas. Pronomen igitur *αὐτὰς*, quod perraro fit, non ad

ἐκ τῶν ἀγρῶν ἐς τὴν πύκν' ἥξειν ἄντικρυς
γυναῖκας. ΠΡ. ἀλλὰ σπεύσαθ', ὡς εἴωθ' ἐκεῖ
τοῖς μὴ παροῦσιν ὀρθρίοις ἐς τὴν πύκνα
ὑπαποτρέχειν ἔχουσι μηδὲ πάτταλον.
ΗΜΙΧ. ὥρα προβαίνειν, ὦνδρες, ἡμῖν ἐστι· τοῦτο γὰρ χρὴ 285
μεμνημένας ἀεὶ λέγειν, ὡς μή ποτ' ἐξολίσθῃ,
ἡμᾶς. ὁ κίνδυνος γὰρ οὐχὶ μικρὸς, ἢν ἁλῶμεν
ἐνδυόμεναι κατὰ σκότον τόλμημα τηλικοῦτον.

χωρῶμεν εἰς ἐκκλησίαν, ὦνδρες· ἠπείλησε γὰρ
ὁ θεσμοθέτης, ὃς ἂν 290

---

nomen quod praecessit sed ad sequens referendum est." It is plain that both Lenting and Meineke have altogether failed to appreciate the proceedings on the stage and in the orchestra.

281. ἄντικρυς] *Straight to the Pnyx*, without coming to the rendezvous to which the twelve city dames had resorted. They do, indeed, pass through the theatre, but without stopping, entering no doubt from the eastern side, as ἀπὸ ἀγροῦ, and leaving by the western side, as to the town. See Haigh's Attic Theatre, iv. 3.

285. ὥρα προβαίνειν] The first four lines, iambic tetrameter catalectics, are spoken by the coryphaeus, as the semichorus are about to move out of the orchestra. This is the only instance, in these comedies, of what is called a Μετάστασις (Pollux, iv. segm. 108), that is to say, the temporary departure of the Chorus in the middle of a play, leaving the orchestra vacant till their return. But it is found in the Helen of Euripides, and some other tragic dramas. See Haigh's Attic Theatre, vi. 4.

289. χωρῶμεν κ.τ.λ.] Τοῦτ' ἐστὶ τὸ μέλος ὃ εἶπεν ἔνδον αὐταῖς, τὸ ἀγροικικόν.— Scholiast. The strophe, from χωρῶμεν to ὀνομάζειν, is sung by the semichorus whom Praxagora has just been instructing, and who, as we have seen, represent the dwellers in the city. They are following Praxagora and the two other leaders to the Pnyx, and are chiefly anxious, as we might have anticipated, to avoid all suspicion of being women dressed up as men. Hence they call themselves by men's names, Charitimides and the like, not alluding to any individuals of that name, any more than Praxagora was, when she called one of her friends, Ariphrades, supra 129. The strophe consists of twenty-one lines, the first being a compound iambotrochaic, very similar to that discussed in the note to Wasps 248, but with an additional syllable at the end. The other twenty lines are glyconic, fifteen being acatalectic, and five (the fourth, the ninth, the twelfth, the sixteenth,

Will come I know from all the countryside
Straight for the Pnyx. PRAX. Be quick, for 'tis the rule
That whoso comes not with the early dawn
Must slink abashed, with never a doit, away.
SEMICH. Time to be moving, gentlemen! 'tis best we keep repeating
This name of ours, lest we forget to use it at the Meeting.
For terrible the risk would be, if any man detected
The great and daring scheme which we in darkness have projected.
Song of the (town) *Semichorus.*
ON to the Meeting, worthy sirs: for now the magistrate avers
That whoever shall fail to

---

and the twentieth) catalectic, or having a syllable short. The acatalectic line consists of a long or short syllable, followed by a choriamb and an iamb, ⏑|– ∪∪–|∪–|| The catalectic line is the same, with the final syllable omitted. The last syllable of the catalectic line may be either long or short, and so in my opinion, notwithstanding the great authority of Dawes and Gaisford to the contrary, may, though very rarely, the last syllable of the acatalectic be. In other words, though the last foot of the acatalectic is almost invariably an iamb, yet a pyrrhic, ∪∪, is not absolutely inadmissible. We have one instance in this very strophe, where the sixth glyconic line ends with *τριώβολον*, and the seventh commences with a vowel, and another in Peace 1351. It is possible however that this licence is taken only at the end of a paragraph, where there is a natural pause. For other examples of the same metre, Gaisford (Hephaestion, chap. xi, note) refers to Knights 1111–50, Peace 1329 to the end, Birds 1731–41 and Frogs 450–3 and 456–9.

290. *ὃς ἄν*] The omission of the antecedent to these words is of course very common. Dawes refers to Peace 371 and Soph. Antig. 35, and I will add the commencement of the nineteenth Ode of Bacchylides,

πάρεστι μυρία πείλανθος
ἀμβροσίων μελέων,
ὃς ἂν παρὰ Πιερίδων λά-
-χῃσι δῶρα Μουσᾶν.
Ten thousand diverse pathways
Of deathless lays belong,
To whom Pierian Muses
Have given the gift of song.

that is "*to him* to whom."

μὴ πρῲ πάνυ τοῦ κνέφους
ἥκῃ κεκονιμένος,
στέργων σκοροδάλμῃ,
βλέπων ὑπότριμμα, μὴ
δώσειν τὸ τριώβολον.
ἀλλ', ὦ Χαριτιμίδη
καὶ Σμίκυθε καὶ Δράκης,
ἔπου κατεπείγων,
σαυτῷ προσέχων, ὅπως
μηδὲν παραχορδιεῖς 295
ὧν δεῖ σ' ἀποδεῖξαι·
ὅπως δὲ τὸ σύμβολον
λαβόντες ἔπειτα πλη-
σίοι καθεδούμεθ', ὡς
ἂν χειροτονῶμεν
ἅπανθ' ὁπόσ' ἂν δέῃ
τὰς ἡμετέρας φίλας.
καίτοι τί λέγω; φίλους
γὰρ χρῆν μ' ὀνομάζειν.

ΗΜΙΧ. Β. ὅρα δ' ὅπως ὠθήσομεν τούσδε τοὺς ἐξ ἄστεως 300
ἥκοντας, ὅσοι πρὸ τοῦ
μὲν, ἡνίκ' ἔδει λαβεῖν

---

292. *στέργων σκοροδάλμῃ*]'Ηδόμενος σκορόδοις. καὶ τοῦτο ἀγροικικὸν ἐμφαίνει.—Scholiast. And if the reading is correct the meaning must be, as the Scholiast thinks, *satisfied with their garlic-pickle.* *κεκονιμένος* is explained by the Scholiast, οἷον σπουδάζων πάνυ καὶ σχεδὸν κόνεως πεπληρωμένος. And *βλέπων ὑπότριμμα* means "*with a vinegar aspect*," *ὑπότριμμα* being a sort of vinegar salad.

296. *σύμβολον*] The introduction of payment for attendance at the *ἐκκλησία* necessitated the use of a ticket, which was probably given to each ecclesiast at the opening of the Assembly, and on the production of which, after the Assembly was broken up, he would be paid the three-obol. But no particulars of the subject are known.

298. *φίλας*] They have nearly concluded their song, when they strike their first wrong note (*παραχορδίζουσι*),

Arrive while the dusk of the
Morning is gray,
All dusty and smacking of
Pickle and acid, that
Man shall assuredly
Forfeit his pay.
Now Charitimides,
Draces, and Smicythus,
Hasten along:
See that there fall from you
Never a word or a
Note that is wrong.
Get we our tickets, and
Sit we together, and
Choose the front rows.
Vote we whatever our
Sisters propose.
Our *sisters*! My wits are gone gleaning!
Our "brothers," of course, was my meaning.

Song of the country Semichorus.

We'll thrust aside this bothering throng which from the city crowds along,
These men, who aforetime
When only an obol they

---

and the fatal feminine slips out.

300. ὅρα δ' ὅπως κ.τ.λ.] Before the singers of the strophe, the γυναῖκες ἐξ ἄστεως, have quite cleared out of the theatre, the ἕτεραι γυναῖκες ἐκ τῶν ἀγρῶν (supra 280–2) come swinging in, and apparently, at first, there is a little hustling between the two parties. The newcomers are also twelve in number, and form the second semichorus, who sing the antistrophe, from ὅρα δ' ὅπως to πηλοφοροῦντες. They had not been present at Praxagora's instructions, and whether for that reason, or more probably because Aristophanes was glad of the opportunity for giving his own view of the institution of the τριώβολον ἐκκλησιαστικόν, there is not a word in their song to indicate that they were really women in disguise. They come in as honest and hearty yeomen, casting scorn on the town crew (the first

ἐλθόντ' ὀβολὸν μόνον,
καθῆντο λαλοῦντες
ἐν τοῖς στεφανώμασιν·
νυνὶ δ' ἐνοχλοῦσ' ἄγαν.
ἀλλ' οὐχὶ, Μυρωνίδης
ὅτ' ἦρχεν ὁ γεννάδας,
οὐδεὶς ἂν ἐτόλμα
τὰ τῆς πόλεως διοι-
κεῖν ἀργύριον φέρων·
ἀλλ' ἦκεν ἕκαστος
ἐν ἀσκιδίῳ φέρων
πιεῖν ἅμα τ' ἄρτον αὖ-
ον καὶ δύο κρομμύω
καὶ τρεῖς ἂν ἐλάας.
νυνὶ δὲ τριώβολον
ζητοῦσι λαβεῖν ὅταν
πράττωσί τι κοινὸν ὥσ-
περ πηλοφοροῦντες.

---

semichorus) who serve the state for pay.

302. ὀβολόν] We have already seen (on 102 supra) that the ἐκκλησιαστικὸν originally instituted by Agyrrhius was one obol only; but after the loss of their empire the Athenians grew so listless about public affairs that a single obol was insufficient to bring them to the Pnyx: they preferred to lounge and gossip amongst the wreaths, that is, in the wreath-market ἐν τοῖς στεφανώμασιν. Dobree refers to the lines which Athenaeus, xv. 32, quotes from the Ἀγαθοί, a comedy attributed by some to Pherecrates and by others to Strattis,

> λουσάμενοι δὲ πρὸ λαμπρᾶς ἡμέρας, ἐν
> τοῖς στεφανώμασιν οἱ δ' ἐν τῷ μύρῳ λα-
> λεῖτε περὶ σισυμβρίων κοσμοσανδάλων τε.

The last two substantives are the names of plants. And cf. Thesm. 448, Knights 1375 and the note on Wasps 789. However all this apathy was changed by the introduction of the three-obol ἐκκλησιαστικόν. *Now they are too troublesome* νυνὶ δ' ἐνοχλοῦσ' ἄγαν, from ὄχλος in the sense it bears infra 888, but not without an allusion to the other sense of ὄχλος *Now they crowd in upon us too much.* Cf. Plutus 329.

303. Μυρωνίδης] Phormio and Myroni-

Got for their pay
Would sit in the wreath-market,
Chatting away.
Ah well, in the days of our
Noble Myronides
None would have stooped
Money to take for
Attending the Meetings, but
Hither they trooped,
Each with his own little
Goatskin of wine,
Each with three olives, two
Onions, one loaf, in his
Wallet, to dine.
But now they are set
The three-obol to get,
And whene'er the state business engages,
They clamour, like hodmen, for wages.

---

des, whose names are coupled in Lys. 801-4, seem to have been the favourite heroes of Aristophanes, in the times which followed the Persian Wars. Myronides it was who, about sixty-four years before the date of this play (viz. about 457 B.C.), led out an array of old men and boys (too old and too young for regular military service), and defeated the Corinthians and their allies at Megara: and who in the following year, sixty-two days after the reverse at Tanagra, vanquished the entire Boeotian army at Oenophyta, and gained for Athens a temporary ascendency over Boeotia, Locris and Doris. He was never the archon eponymus, and the words ὅτ' ἦρχεν, therefore, probably mean *when he was our commander*, rather than "when he was archon."

307. ἄρτον ἀδον] A piece of stale bread, two onions, and maybe three olives. The reader will remember the commencement of the Acharnians, where Dicaeopolis, prepared for a long session of the Assembly, during which his intention is ὑποκρούειν, λοιδορεῖν τοὺς ῥήτορας (cf. supra 248, 254, 256) if they speak of anything but making peace, brings with him an ample supply of σκόροδα.

310. πηλοφοροῦντες] Here, as in Birds 1142, the word is used of the lowest class of labourers who carry mortar in

ΒΛ. τί τὸ πρᾶγμα; ποῖ ποθ' ἡ γυνὴ φρούδη 'στί μοι;
ἐπεὶ πρὸς ἕω νῦν γ' ἔστιν, ἡ δ' οὐ φαίνεται.
ἐγὼ δὲ κατάκειμαι πάλαι χεζητιῶν,
τὰς ἐμβάδας ζητῶν λαβεῖν ἐν τῷ σκότῳ
καὶ θοἰμάτιον· ὅτε δὴ δ' ἐκεῖνο ψηλαφῶν
οὐκ ἐδυνάμην εὑρεῖν, ὁ δ' ἤδη τὴν θύραν
ἐπεῖχε κρούων ὁ Κοπρεαῖος, λαμβάνω
τουτὶ τὸ τῆς γυναικὸς ἡμιδιπλοίδιον,
καὶ τὰς ἐκείνης Περσικὰς ὑφέλκομαι.
ἀλλ' ἐν καθαρῷ ποῦ ποῦ τις ἂν χέσας τύχοι;
ἢ πανταχοῦ τοι νυκτός ἐστιν ἐν καλῷ;
οὐ γάρ με νῦν χέζοντά γ' οὐδεὶς ὄψεται.
οἴμοι κακοδαίμων, ὅτι γέρων ὢν ἠγόμην
γυναῖχ'· ὅσας εἶμ' ἄξιος πληγὰς λαβεῖν.
οὐ γάρ ποθ' ὑγιὲς οὐδὲν ἐξελήλυθεν
δράσουσ'. ὅμως δ' οὖν ἐστιν ἀποπατητέον.
ΑΝ. τίς ἐστιν; οὐ δήπου Βλέπυρος ὁ γειτνιῶν;

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their hods for the use of the bricklayers. With these words the women depart with quickened pulses to carry out their scheme: and during their absence we are introduced to the husbands whom their leaders have left behind them.

311. ΒΛΕΠΥΡΟΣ] As the last notes of the singers die away in the distance, the central door in the background opens and a singular figure makes its appearance; a sturdy citizen, clad in a woman's yellow robe, and wearing a woman's slippers. He turns out to be Blepyrus, the husband of Praxagora, reduced to these extremities because his own garments have, as the spectators are aware, been abstracted by his wife. We have seen Praxagora masquerading in her husband's clothes: we now see her husband masquerading in hers.

317. ὁ Κοπρεαῖος] Βούλεται εἰπεῖν ὡς ὅτι ἠπειγόμην ἀποπατῆσαι.—Scholiast. As in Knights 899, he is playing on the name of an actual Attic Deme, οἱ Κόπρειοι.—Leake's Topography of Athens, ii. 189.

318. ἡμιδιπλοίδιον] *Goion.* It is afterwards called a κροκωτίδιον (332) and a χιτώνιον (374), and was a yellow body-robe, reaching from the shoulder to the ground, and doubled down from the shoulder to the waist. It was the inner garment, which a woman was said ἐνδύεσθαι; in contrast to the loose outer mantle, called an ἔγκυκλον infra 536, which she was said περιβάλλεσθαι, to

BLEPYRUS. What's up? Where's my wife gone? Why bless the woman,
It's almost daybreak and she can't be found.
Here am I, taken with the gripes abed,
Groping about to find my overcloke
And shoes i' the dark; but hang it, they're gone too:
I could not find them anywhere. Meanwhile
Easums kept knocking hard at my back-door;
So on I put this kirtle of my wife's,
And shove my feet into her Persian slippers.
Where's a convenient place? or shall I say
All are alike convenient in the dark?
No man can see me here, I am sure of that.
Fool that I was, worse luck, to take a wife
In my old age. Ought to be thrashed, I ought!
'Tis for no good, I warrant, that she's out
This time of night. However, I can't wait.

CITIZEN. Hey-day! who's this? Not neighbour Blepyrus?

---

throw round her. The particulars of a woman's apparel are described in Thesm. 249-262. The diminutives used in reference to Praxagora's robe are probably designed to show how scanty it was when worn by Blepyrus.

319. *Περσικάς*] See Clouds 151, Lys. 229, Thesm. 734. *Περσικαὶ* were the special shoes of women, as *Λακωνικαὶ* of men. *ἴδια γυναικῶν ὑποδήματα, Περσικαί.*—Pollux, vii. segm. 92. *ὑποδημάτων εἶδος γυναικείων.*—Scholiast at Clouds 151.

320. *ἐν καθαρῷ*] *A place clear of people*; a retired place where I shall be out of the way of passers-by. The Scholiast explains it by *ἐν ἐρημίᾳ*. The words *οὐδεὶς ὄψεται* two lines below are of course intended for a joke, Blepyrus being in full sight of the whole audience.

327. *τίς ἐστιν*;] Another door opens, and another husband comes out. The door is that which Praxagora "gently scratched," supra 34, and the man is the husband of the second woman. He, like Blepyrus, has been left in a destitute condition by the disappearance of his ordinary garments; but not having the same urgent reason for immediately leaving his house, he has found time to array himself in another tunic. He is therefore unprepared for the sight of Blepyrus, wrapped in Praxagora's yellow robe, and is at first disposed to think that Cinesias, notorious for having befouled a shrine of Hecate (Frogs 366 and the note there), had performed

νὴ τὸν Δί' αὐτὸς δῆτ' ἐκεῖνος. εἰπέ μοι,
τί τοῦτό σοι τὸ πυρρόν ἐστιν; οὗ τί που
Κινησίας σου κατατετίληκέν ποθεν;
ΒΛ. οὐκ, ἀλλὰ τῆς γυναικὸς ἐξελήλυθα
τὸ κροκωτίδιον ἀμπισχόμενος, οὐνδύεται.
ΑΝ. τὸ δ' ἱμάτιόν σου ποῦ 'στιν; ΒΛ. οὐκ ἔχω φράσαι.
ζητῶν γὰρ αὖτ' οὐχ εὗρον ἐν τοῖς στρώμασιν.
ΑΝ. εἶτ' οὐδὲ τὴν γυναῖκ' ἐκέλευσάς σοι φράσαι;
ΒΛ. μὰ τὸν Δί'· οὐ γὰρ ἔνδον οὖσα τυγχάνει,
ἀλλ' ἐκτετρύπηκεν λαθοῦσά μ' ἔνδοθεν·
ὃ καὶ δέδοικα μή τι δρᾷ νεώτερον.
ΑΝ. νὴ τὸν Ποσειδῶ, ταὐτὰ τοίνυν ἄντικρυς
ἐμοὶ πέπονθας. καὶ γὰρ ᾗ ξύνειμ' ἐγὼ
φρούδη 'στ', ἔχουσα θοἰμάτιον οὐγὼ 'φόρουν.
κοὐ τοῦτο λυπεῖ μ', ἀλλὰ καὶ τὰς ἐμβάδας.
οὔκουν λαβεῖν γ' αὐτὰς ἐδυνάμην οὐδαμοῦ.
ΒΛ. μὰ τὸν Διόνυσον, οὐδ' ἐγὼ γὰρ τὰς ἐμὰς
Λακωνικὰς, ἀλλ' ὡς ἔτυχον χεζητιῶν,
ἐς τὼ κοθόρνω τὼ πόδ' ἐνθεὶς ἱέμην,

---

the same operation on the person of Blepyrus.

333. *ἱμάτιον*] The *ἱμάτιον* was of course to be thrown over, and not to form a substitute for, the *ἡμιδιπλοίδιον*. The man's *χιτὼν* and *ἱμάτιον* corresponded to the woman's *κροκωτὸς* and *ἔγκυκλον*. Praxagora had abstracted both the former articles, and left the latter in their stead. Her *κροκωτὸς* was now adorning her husband's person; her *ἔγκυκλον* had been thrown over his bed, infra 536.

337. *ἐκτετρύπηκεν*] *Διάθρᾳ ἐξῆλθεν.*— Scholiast; and so in substance Hesychius. *τρύπημα* is a hole, and *ἐκτρυπάω* in strictness means "to bore one's way out through some hole or cranny." The *ὃ* with which the following line commences is equivalent, as Kuster observes, to *δι' ὅ, wherefore*. With that line itself Brunck compares Eur. Med. 37 *δέδοικα δ' αὐτὴν, μή τι βουλεύῃ νέον.*

340. *ᾗ ξύνειμ' ἐγώ*] So the husband of the second woman describes his wife, and so in line 38 supra *she* had described *him* *ᾧ ξύνειμ' ἐγώ*. The coincidence of phrase is noticed by Bergler.

342. *κοὐ τοῦτο λυπεῖ*] "Subauditur *μόνον*, cujus frequens est ellipsis. Mox 358, plena phrasis est, *οὐδὲ τοῦτό με Μόνον τὸ λυποῦν ἐστιν, ἀλλὰ κ.τ.λ.*"—

Sure and it's he himself. Why tell me, man,
What's all that yellow? Do you mean to say
You've had Cinesias at his tricks again?

BLEP. No, no; I wanted to come out, and took
This little yellow kirtle of my wife's.

CIT. But where's your cloke? BLEP. I've not the least idea.
I searched amongst the clothes, and 'twasn't there.

CIT. Did you not ask your wife to find the thing?

BLEP. I didn't. No. For why? SHE wasn't there.
She's wormed herself away out of the house;
Some revolution in the wind, I fear.

CIT. O by Poseidon, but your case is just
The same as mine. *My* wife has stolen away,
And carried off my cloke. And that's not all,
Hang her, she's carried off my shoes as well:
At least I could not find them anywhere.

BLEP. No more can I: I could not anywhere
Find my Laconians: so my case being urgent,
I shove her slippers on, and out I bolt

Brunck. With *τὰς ἐμβάδας* we must repeat *ἔχουσα* from the preceding line.

345. *Λακωνικάς*] "Atqui supra 314 dicebat *τὰς ἐμβάδας ζητῶν*. Distinguuntur autem hac duo clare in Vespis 1157 *ἄγε νῦν ἀποδύου τὰς καταράτους ἐμβάδας, τασδὶ δ' ἀνύσας ὑπόδυθι τὰς Λακωνικάς.*"—Bergler. But this is an error, such as we rarely find in the notes of that excellent commentator. For although the word *ἐμβάδες*, standing alone, generally signifies *common, ordinary shoes*, as infra 633, 850, &c. (*εὐτελὲς ὑπόδημα*, Pollux, vii. segm 85), yet it is also a generic term, and is in truth the very substantive understood with such feminines as *Λακωνικαὶ*, *Περσικαὶ*, and the like. See the note on Wasps 1163. And the contrast in Wasps 1157 is not between *ἐμβάδας* and *Λακωνικὰς*, but between *τὰς καταράτους ἐμβάδας* "the infernal shoes" which the old man was wearing, and *τὰς Λακωνικὰς ἐμβάδας* "the fashionable red shoes" with which his son was endeavouring to invest him. In this very play the words *ἐμβάδες* and *Λακωνικαὶ* are incessantly interchanged: see lines 47, 74, 269, 314, 342. 345, 508, and 542. Lucian (Pseudologista, 19) speaks of an ostentatious personage as wearing *χρυσᾶς ἐμβάδας καὶ ἐσθῆτα τυραννικήν*.

ἵνα μὴ 'γχέσαιμ' ἐς τὴν σισύραν· φανὴ γὰρ ἦν.
AN. τί δῆτ' ἂν εἶη; μῶν ἐπ' ἄριστον γυνὴ
κέκληκεν αὐτὴν τῶν φίλων; ΒΛ. γνώμην γ' ἐμήν.
οὔκουν πονηρά γ' ἐστὶν ὅ τι κἄμ' εἰδέναι.
AN. ἀλλὰ σὺ μὲν ἱμονιάν τιν' ἀποπατεῖς· ἐμοὶ δ'
ὥρα βαδίζειν ἐστὶν εἰς ἐκκλησίαν,
ἥνπερ λάβω θοἰμάτιον, ὅπερ ἦν μοι μόνον.
ΒΛ. κἄγωγ', ἐπειδὰν ἀποπατήσω· νῦν δέ μοι
ἀχράς τις ἐγκλείσασ' ἔχει τὰ σιτία.
AN. μῶν ἦν Θρασύβουλος εἶπε τοῖς Λακωνικοῖς;

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347. σισύραν] Τὸ μαλλωτὸν στρῶμα. φανὴ δὲ λαμπρὰ, καθαρά.—Scholiast.

349. γνώμην γ' ἐμήν] Οἷον κατὰ τὴν ἐμὴν γνώμην καὶ οἴησιν.—Scholiast. Cf. Wasps 983 (and the note there), Peace 232. And with ὅ τι κἄμ' εἰδέναι *for aught I know* in the next line compare Clouds 1252, Thesm. 34.

351. ἱμονιὰν ἀποπατεῖς] *Funem cacas.* ταῦτα δὲ λέγει, says the Scholiast, ὡς αὐτοῦ μακρὰ ἀποπατοῦντος καὶ χέζοντος. Some have supposed that ἱμονιὰν is to be taken adverbially, on the ground that ἀποπατεῖν is an intransitive verb. But verbs of the class to which ἀποπατεῖν in Greek and "to spit" in English belong are intransitive only when the accusative which would follow is involved in the verb itself; as ἀποπατεῖν [ἀπόπατον] and "to spit [spittle]." But when what you ἀποπατεῖς is not ἀπόπατος, or what you spit is not spittle, an accusative is properly added, as ἀποπατεῖν ἱμονιὰν or "to spit blood." Blepyrus explains in his answer that his neighbour has mistaken the cause of his protracted session.

354. κἄγωγε] He speaks as if his neighbour had said "I am going to the Assembly" instead of "It is full time for me to go."

355. ἀχράς] The Scholiasts say, στένωσιν τῇ γαστρὶ παρέχει, ἐπέχει τὴν γαστέρα ἡ ἀχράς. Galen too notices its astringent qualities. ἀχράδες στύφουσι μᾶλλον τῶν ἄλλων ἀπίων, he says *De Simplicibus Medicamentorum facultatibus*, vi. 1. 52. The ἀχράς is *the wild pear*, the fruit of the wild pear tree, which is called by Linnaeus, and generally since his time, *pirus communis*, but was formerly called also *pirus achras*. The tree itself was by the Greeks called indifferently ἄχερδος (ἀχράς, ὁ καρπὸς τῆς ἀχέρδου, Bekker's Anecdota, i. 475; Leake's Topography of Athens, ii. 185) or ἀχράς. The latter form is invariably adopted by Theophrastus, who in his History of Plants is constantly contrasting the ἀχράς with the ἄπιος or *garden pear*, just as he does the ἐρινεὸς with the συκῆ (the wild and the cultivated fig tree) and the κότινος with the ἐλαία (the wild and the cultivated olive tree). Thus in i. 8 he notes that the wild tree has more branches

For fear I soil my blanket; 'twas a clean one.

CIT. What can it be? can any of her gossips
Have asked her out to breakfast? BLEP. I expect so.
She's not a bad one: I don't *think* she is.

CIT. Why, man, you are paying out a cable: I
Must to the Assembly, when I've found my cloke,
My missing cloke: the only one I've got.

BLEP. I too, when eased; but now an acrid pear
Is blocking up the passage of my food.

CIT. As Thrasybulus told the Spartans, eh?

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than the cultivated tree, *οἷον κότινος ἐλαίας, καὶ ἐρινεὸς συκῆς, καὶ ἀχρὰς ἀπίου.* And he brings forward the same six trees in iv. 13 as illustrations of the greater longevity of the wild species. In i. 4 he observes that the fruit of a wild tree is superior in quantity, but inferior in quality, to that of the cultivated, and he instances the *κότινος* and the *ἀχράς*. Again in ii. 2 he says that trees propagated by slips retain their quality, but those propagated by seeds degenerate, as *ἐκ τῶν ἀπίων [φύεται] μοχθηρὰ ἡ ἀχράς*. "The wild-pear tree, the mother of all the orchard and garden varieties, is *thorny*," as is observed in Miller and Martyn's Gardener's Dictionary, s.v. *pyrus*. And its thorny shoots were by the ancient Greeks wattled into fences and sometimes placed as a coping on walls, to prevent any clambering over from within or without. Thus, in Odyssey xiv. 10 Eumaeus is described as having built a stone wall and coped it with wild-pear branches, *καὶ ἐθρίγκωσεν ἀχέρδῳ*; where the Scholiast explains *ἀχέρδῳ* by *τῇ ἀγρίᾳ ἀπίᾳ*, and adds *ἔχουσι δὲ αὗται ἀκάνθας, δι' ὧν αἱ αἱμασιαὶ* (thorn hedges) *γίνονται*. It is unlikely that Blepyrus is alluding to this use of the wild-pear tree: without any allusion of this kind, the word has the double recommendation of introducing the reference to Thrasybulus, and permitting the formation of the deme-name *Ἀχραδούσιος*.

356. *Θρασύβουλος*] The Scholiast tells us that Thrasybulus had promised to speak against a proposed treaty with Sparta, but being bribed by the Spartans excused himself on the ground of a sudden indisposition brought on by eating wild pears; *οὗτος ἀντιλέγειν μέλλων τοῖς Λακεδαιμονίων πρέσβεσι περὶ σπονδῶν ἐληλυθόσιν, εἶτα δωροδοκήσας, ἀχράδας προσεποιήσατο βεβρωκέναι, καὶ μὴ δύνασθαι λέγειν*. But it is plain from the language of Aristophanes that the Scholiast has got hold of the wrong end of the story; and that Thrasybulus was excusing himself *to the Lacedaemonians* for having broken his promise to *them*. It seems probable that this incident occurred in connexion with the Anti-Spartan League. Thrasybulus may at first have agreed to

ΒΛ. *νὴ τὸν Διόνυσον, ἐνέχεται γοῦν μοι σφόδρα.*
ἀτὰρ τί δράσω; καὶ γὰρ οὐδὲ τοῦτό με
μόνον τὸ λυποῦν ἐστιν, ἀλλ' ὅταν φάγω,
ὅποι βαδιεῖταί μοι τὸ λοιπὸν ἡ κόπρος. 360
νῦν μὲν γὰρ οὗτος βεβαλάνωκε τὴν θύραν,
ὅστις ποτ' ἔστ', ἄνθρωπος Ἀχραδούσιος.
τίς ἂν οὖν ἰατρόν μοι μετέλθοι καὶ τίνα;
τίς τῶν καταπρώκτων δεινὸς ἐστι τὴν τέχνην;
ἆρ' οἶδ' Ἀμύνων; ἀλλ' ἴσως ἀρνήσεται. 365
Ἀντισθένην τις καλεσάτω πάσῃ τέχνῃ.
οὗτος γὰρ ἀνὴρ ἕνεκά γε στεναγμάτων
οἶδεν τί πρωκτὸς βούλεται χεζητιῶν.
ὦ πότνι' Εἰλείθυια, μή με περίδῃς
διαρραγέντα μηδὲ βεβαλανωμένον, 370
ἵνα μὴ γένωμαι σκωραμὶς κωμῳδική.

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speak against the alliance with Thebes; but afterwards, whether bribed, or (which is more consonant with what we know of his character) being on consideration doubtful whether the alliance might not be for the best interests of his country, he did not deliver his speech, and gave to the disappointed Lacedaemonians the excuse which is mentioned in the text. The neighbour now goes out, and Blepyrus, left alone, resumes his interrupted soliloquy.

357. *ἐνέχεται*] *Οἷον ἐπίκειται καὶ θλίβει.*—Scholiast. Fritzsche (Quaestiones Aristoph. p. 236) thinks that in this place "Blepyrus per Dionysum jurat facetissime," since Thrasybulus in Fritzsche's opinion had a brother named Dionysus. But there would be no point in an allusion of this kind; and to me it seems obvious that the oath by Dionysus has no more special reference to Thrasybulus here than it had thirteen lines above.

362. Ἀχραδούσιος] The name is of course formed from the word *ἀχρὰς* used above; but like Κοπρεαῖος, supra 317, it comes close to the name of a real Attic deme, the Ἀχερδούσιοι. See Leake's Catalogue of the Demi, Topography of Athens, ii. 185. The deme is mentioned in many inscriptions and by several ancient writers. To the list given by Leake may now be added Aristotle's Polity of Athens, chap. 38, where Professor Bywater's conjecture of Ἀχερδούσιος for Ἀχέρδους υἱὸς is no doubt correct. Here the Scholiast says Ἀχραδούσιος· *παρὰ τὴν ἀχράδα· ἔστι δὲ δῆμος τῆς Ἱπποθοωντίδος φυλῆς* Ἀχερδούς.

364. *τῶν καταπρώκτων*] So the best MSS. and almost all the editions: but

BLEP. By Dionysus, but it grips me tight,
And that's not all: whatever shall I do?
For how the food I am going to eat hereafter
Will find a passage out, I can't imagine;
So firm and close this Acridusian chap
Has fastened up its pathway to the door.
Who'll fetch a doctor, and what doctor, here?
Which of the pathicks knows this business best?
Amynon knows: but perhaps he won't admit it.
Fetch, fetch Antisthenes, by all means fetch him.
He's just the man (to judge from his complaints)
To know the pangs from which I'm suffering now.
Great Eileithyia, let me not remain
Thus plugged and barricaded, nor become
A public nightstool for the comic stage.

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the reading of one inferior MS. *τῶν κατὰ πρωκτὸν* has found favour with several very eminent scholars as referring to doctors who had made a special study of the diseases affecting that particular portion of the human body. But even if any such reference was intended, I cannot doubt that we ought to read *καταπρώκτων*, the two persons introduced in the succeeding lines being notorious for the vice which that word implies; just as in the translation the term "pathick" might include an allusion to allopathics, homoeopathics, hydropathics, &c. The Scholiast describes Amynon as a *ῥήτωρ ἡταιρηκὼς*, and Antisthenes as an *ἰατρὸς θηλυδριώδης, καὶ οὗτος*, he adds, *τῶν καταπρώκτων*. From the word *ἀρνήσεται* we may perhaps infer that Amynon had repudiated all knowledge of the vice to which he was believed to be addicted.

367. *στεναγμάτων*] "Quia nimirum inter cacandum difficulter egerat," says Bergler. And cf. 806–808 infra.

369. *ὦ πότνι' Εἰλείθυια*] He speaks as if he were a woman in travail (Lys. 742), and his prayer seems to have been immediately answered. *ἐπεὶ αἱ ὠδίνουσαι ἐπικαλοῦνται τὴν Εἰλείθυιαν, καὶ αὐτὸς οὖν στενοχωρούμενος ἐπικαλεῖται αὐτήν.*—Scholiast. In Latin the phrase would be, as Le Fevre remarks, "Juno Lucina, fer opem, obsecro."—Terence, Andria, iii. 1. 15.

371. *σκωραμίς*] *Ἀμὶς μέν, ἐν ᾧ οὐροῦσι· σκωραμὶς δέ, ἐν ᾧ ἀποπατοῦσι.*—Scholiast. A *σκωραμὶς* was, as its name implies, an *ἀμὶς* adapted for the reception of *σκῶρ*. It had no doubt a plug, which, when kept in, prevented, and, when removed, permitted, the passage of the *σκῶρ*. In this consisted its resemblance to Ble-

ΧΡ. οὗτος, τί ποιεῖς; οὔ τί που χέζεις; ΒΛ. ἐγώ;
οὐ δῆτ' ἔτι γε μὰ τὸν Δί', ἀλλ' ἀνίσταμαι.
ΧΡ. τὸ τῆς γυναικὸς δ' ἀμπέχει χιτώνιον;
ΒΛ. ἐν τῷ σκότῳ γὰρ τοῦτ' ἔτυχον ἔνδον λαβών.
ἀτὰρ πόθεν ἥκεις ἑτεόν; ΧΡ. ἐξ ἐκκλησίας.
ΒΛ. ἤδη λέλυται γάρ; ΧΡ. νὴ Δί', ὄρθριον μὲν οὖν.
καὶ δῆτα πολὺν ἡ μίλτος, ὦ Ζεῦ φίλτατε,
γέλων παρέσχεν, ἣν προσέρραινον κύκλῳ.
ΒΛ. τὸ τριώβολον δῆτ' ἔλαβες; ΧΡ. εἰ γὰρ ὤφελον!
ἀλλ' ὕστερος νῦν ἦλθον, ὥστ' αἰσχύνομαι,
μὰ τὸν Δί' οὐδὲν ἄλλο γ' ἢ τονδὶ φέρων.
ΒΛ. τὸ δ' αἴτιον τί; ΧΡ. πλεῖστος ἀνθρώπων ὄχλος,
ὅσος οὐδεπώποτ', ἦλθ' ἀθρόος ἐς τὴν πύκνα.
καὶ δῆτα πάντας σκυτοτόμοις ᾐκάζομεν
ὁρῶντες αὐτούς. οὐ γὰρ ἀλλ' ὑπερφυῶς
ὡς λευκοπληθὴς ἦν ἰδεῖν ἠκκλησία·
ὥστ' οὐκ ἔλαβον οὔτ' αὐτὸς οὔτ' ἄλλοι συχνοί.
ΒΛ. οὐδ' ἄρ' ἂν ἐγὼ λάβοιμι νῦν ἐλθών; ΧΡ. πόθεν;

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pyrus, the *ἀχράς*, in his case, operating as the plug. Cf. supra 360.

372. ΧΡΕΜΗΣ] The misfortune of Blepyrus has detained him so long, that the Assembly is over before he is ready to start for it. And now Chremes, his other neighbour (see 127 supra), returning from its proceedings, finds him still in his wife's clothes and still in a distressing condition. For the force, in the following line, of *ἀνίσταμαι* in this connexion, see Frogs 480, 490.

378. *ἡ μίλτος*] *Κατὰ γὰρ τὴν ἀγορὰν ἐσόβουν εἰς ἐκκλησίαν τοὺς Ἀθηναίους μεμιλτωμένῳ σχοινίῳ. προσέρραινον δὲ, προσέβαλον.*—Scholiast. *μίλτος* is *red earth*, *ruddle* (*rubrica Sinopica*), which was smeared on a rope for the purpose mentioned in the text. The *σχοινίον μεμιλτωμένον*, and its employment, are well known from Ach. 21, 22, where the citizens are described as dodging up and down the agora to avoid it. These matters were under the control of the *ληξίαρχοι* or registrars. *οἱ ληξίαρχοι*, says Pollux, viii. segm. 104, *τοὺς μὴ ἐκκλησιάζοντας ἐζημίουν· καὶ σχοινίον μιλτώσαντες, διὰ τῶν τοξοτῶν συνήλαυνον τοὺς ἐκ τῆς ἀγορᾶς εἰς τὴν ἐκκλησίαν.*

380. *τὸ τριώβολον*] The *ἐκκλησιαστικόν*, which, as we have already more than once been told, was the main induce-

CHREMES. Taking your ease, good neighbour? BLEP. No, I'm not.
'Tis true I have been, but I've finished now.
CHR. O, and you've got your lady's kirtle on!
BLEP. 'Twas dark indoors: I caught it up by chance.
But whence come *you*? CHR. I'm coming from the Assembly.
BLEP. What, is it over? CHR. Aye, betimes to-day.
And O, dear Zeus, the fun it was to see
The way they spattered the vermilion round.
BLEP. Got your three-obol? CHR. No, not I, worse luck.
I was too late: I'm carrying home, ashamed,
This empty wallet: nothing else at all.
BLEP. Why how was that? CHR. There gathered such a crowd
About the Pnyx, you never saw the like;
Such pale-faced fellows; just like shoemakers
We all declared; and strange it was to see
How pallid-packed the whole Assembly looked.
So I and lots of us could get no pay.
BLEP. Shall I get any if I run? CHR. Not you!

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ment for the citizens to attend the Assembly.

382. *τονδὶ φέρων*] He points to his empty *θύλακον*. I have substituted these words for the *τὸν θύλακον* of the MSS. and editions, which in my opinion was originally a gloss on *τονδί*, and has crept into the text, usurping the place of *τονδὶ φέρων*, and destroying the sense of the passage. Bergler refers to Wasps 300–315.

384. *ἀθρόος*] *All keeping together, in one body.* These of course are Praxagora and her friends, whose efforts to acquire a sunburnt appearance (supra 64) seems to have been remarkably unsuccessful. They are likened to shoemakers because the latter, from their indoor occupation, escaped the embrowning influence of Hellenic sunshine; *ἐπειδὴ οἱ σκυτοτόμοι*, says the Scholiast, *ἐν σκιᾷ καθεζόμενοι ἐργάζονται, τοῦτο ἔφη*. The Scholiast on Peace 1310 (to which Dr. Blaydes refers) cites a proverb *οὐδὲν λευκῶν ἀνδρῶν ἔργον εἰ μὴ σκυτοτομεῖν*.

387. *λευκοπληθής*] *Filled with white*; a play on the compounds invented by tragedians. "Cur *λευκοπληθὴς* videbatur concio?" says Bergler, "nempe quia erat *γυναικοπληθής*, ut loquitur Aesch. in Pers. 125 and Eurip. in Alc. 951."

οὐδ' εἰ μὰ Δία τότ' ἦλθες, ὅτε τὸ δεύτερον
ἀλεκτρυὼν ἐφθέγγετ'. ΒΛ. οἴμοι δείλαιος.
Ἀντίλοχ', ἀποίμωξόν με τοῦ τριωβόλου
τὸν ζῶντα μᾶλλον. τἀμὰ γὰρ διοίχεται.
ἀτὰρ τί τὸ πρᾶγμ' ἦν, ὅτι τοσοῦτον χρῆμ' ὄχλου
οὕτως ἐν ὥρᾳ ξυνελέγη; ΧΡ. τί δ' ἄλλο γ' ἢ
ἔδοξε τοῖς πρυτάνεσι περὶ σωτηρίας
γνώμας καθεῖναι τῆς πόλεως; κᾆτ' εὐθέως
πρῶτος Νεοκλείδης ὁ γλάμων παρείρπυσεν.
κἄπειθ' ὁ δῆμος ἀναβοᾷ πόσον δοκεῖς,
οὐ δεινὰ τολμᾶν τουτονὶ δημηγορεῖν,
καὶ ταῦτα περὶ σωτηρίας προκειμένου,
ὃς αὐτὸς αὑτῷ βλεφαρίδ' οὐκ ἐσώσατο;
ὁ δ' ἀναβοήσας καὶ περιβλέψας ἔφη·
τί δαί μ' ἐχρῆν δρᾶν; ΒΛ. σκόροδ' ὁμοῦ τρίψαντ' ὀπῷ

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390. *τὸ δεύτερον*] After all it must be admitted that a man can exaggerate quite as well as a woman; supra 33. For we, who are in the secret, are well aware that the women, who seem to have been the earliest arrivals at the Pnyx, did not leave the very spot at which the present dialogue is taking place until *long after* the cock had given its second crow. See supra 31. For the interrogative *πόθεν*; used as a negative (*How should you?*), see the note on 976 infra.

392. *Ἀντίλοχ' . . . μᾶλλον*] These (with the substitution of *τεθνηκότος* for *τριωβόλου*) are the words addressed (in the Myrmidons of Aeschylus) by the sorrowing Achilles to the messenger who had brought him the tidings of his comrade's death.

Ἀντίλοχ', ἀποίμωξόν με τοῦ τεθνηκότος
τὸν ζῶντα μᾶλλον.

Weep, Antilochus,
Rather for me, the living, than for him,
The loved and lost Patroclus.

The Scholiast ends the quotation with *μᾶλλον*. Whether the three following words *τἀμὰ γὰρ διοίχεται* (*ἀντὶ τοῦ ἀπόλωλα*, Scholiast) are really a continuation of it, as Brunck, Porson, and Hermann think, or are added by Aristophanes to complete the line, it is impossible to determine with confidence. These lines of Aeschylus were probably in the mind of Euripides when, in

Not had you been there when the cock was giving
Its second crow. BLEP. O weep, Antilochus,
Rather for me, the living, than for him,
The loved and lost — three-obol. All is gone!
Whatever was it though that brought together
So vast a crowd so early? CHR. 'Twas determined
To put this question to the assembled people,
"How best to save the state." So first and foremost
Came Neocleides, groping up to speak.
And all the people shouted out aloud,
What scandal that this blear-eyed oaf, who cannot
Save his own eyesight for himself, should dare
To come and teach us how to save the state.
But he cried out, and leered around, and said,
What's to be done? BLEP. *Pound garlic up with verjuice,*

Phoenissae 1654, he makes Antigone, after the mutual slaughter of her two brothers, exclaim

ὦ πάτερ,
ὡς σὲ στενάζω τῶν τεθνηκότων πλέον.

396. περὶ σωτηρίας] '*How to save the city.*' See the first sentence of the Areopagiticus of Isocrates, and Aristotle's Polity of Athens, chap. xxix. 2.

398. Νεοκλείδης] The first to ascend the bema is Neocleides ὁ γλάμων. We have already heard of this worthy as a speaker in the Assembly, supra 254. Here he is introduced merely to be dismissed with a jest.

404. σκόροδ'] Neocleides, I suppose, meant '*What must I do* to save the state?' Blepyrus would answer him as if he meant 'What must I do to cure my disease?' and accordingly proposes a remedy which was probably in actual use at that time for cases of λήμη. λήμη seems to have been a sort of ulcer or tumour (cf. Clouds 327) filling the eyes with an offensive rheum, whence it is sometimes described as ἡ τῶν ὀφθαλμῶν ἀκαθαρσία.—Scholiast at Lys. 301, Hesychius s.v., and see note on 254 supra. The three ingredients are garlic, fig-tree juice, and spurge. Cf. Plutus 718, 719. Garlic is recommended by Galen (De Remediis parabilibus, i. 5) as one of the ingredients of a plaster, κατάπλασμα, for diseases of the eye, it being, as Miller and Martyn (Gardener's Dictionary) say, very heating and penetrating, and useful in suppurating hard tumours. Of ὀπὸς the Scholiast says, πάνυ γὰρ δριμύταρος ὁ ὀπός. By the Greek medical writers

τιθύμαλλον ἐμβαλόντα τοῦ Λακωνικοῦ
σαυτοῦ παραλείφειν τὰ βλέφαρα τῆς ἐσπέρας,
ἔγωγ' ἂν εἶπον, εἰ παρὼν ἐτύγχανον.
ΧΡ. μετὰ τοῦτον Εὐαίων ὁ δεξιώτατος
παρῆλθε γυμνὸς, ὡς ἐδόκει τοῖς πλείοσιν·
αὐτός γε μέντοὔφασκεν ἱμάτιον ἔχειν,
κἄπειτ' ἔλεξε δημοτικωτάτους λόγους·
ὁρᾶτε μέν με δεόμενον σωτηρίας
τετραστατήρου καὐτόν· ἀλλ' ὅμως ἐρῶ
ὡς τὴν πόλιν καὶ τοὺς πολίτας σώσετε.
ἦν γὰρ παρέχωσι τοῖς δεομένοις οἱ κναφῆς
χλαίνας, ἐπειδὰν πρῶτον ἥλιος τραπῇ,

ὀπὸς is used to signify the juice of any plant, but in classical authors it is specially employed of the juice of the fig tree. See the note on Wasps 353. "Verjuice," by which I have translated it, is the juice of the crab apple. βλέπων ὀπὸν is used in Peace 1184 in the sense of "with a verjuice look." τιθύμαλλος, *euphorbia*, our *spurge*, is described in precisely the same manner by Greek doctors and English botanists. τιθύμαλλοι πάντες, says Galen (De Simplicibus Medicamentorum facultatibus, viii. 19. 7) ἐπικρατοῦσαν μὲν ἔχουσι τὴν δριμεῖαν καὶ θερμὴν δύναμιν· ὑπάρχει δὲ αὐτοῖς καὶ πικρότης. The pungency is greatest in the juice, ὀπός; next in the fruit and leaves, and lastly in the root. He recommends it for toothache, the juice being dropped into the hollow tooth, and says that it gets rid of warts and tumours, and dries and cleanses ulcers; but that if any of it drops on the skin, it raises a blister. In accordance with this we read in Miller and Martyn, "The juice of every species of spurge is so acrid that it corrodes and ulcerates the body wherever it is applied: so that it is seldom used internally. Externally it is dropped on warts and corns to remove them, and in the hollow of a decayed tooth to remove the pain by destroying the nerve." Suidas describes τιθύμαλλος as εἶδος βοτάνης δριμυτάτης, παρὰ Λάκωσιν εὑρισκομένης. And the Scholiast here says ἦν διαβόητος ὁ Λακωνικὸς τιθύμαλλος. These eye-plasters were rubbed on the eyelids, περιχρίομεν τὰ βλέφαρα, says Galen, De Rem. par. i. 5, and again in the treatise called ἰατρὸς, if that be really his. But in the Plutus, 714–725, the god of healing, having made a plaster of σκόροδα, ὀπὸς, vinegar, and other acrid ingredients, instead of applying it to the outside of the eyelids of Neocleides, claps it on the inside to make them smart the more: so that the hapless patient runs off howling with pain, and even blinder than before.

Throw in some spurge of the Laconian sort,
And rub it on your eyelids every night.
That's what, had I been present, I'd have said.

CHR. Next came Evaeon, smart accomplished chap,
With nothing on, as most of us supposed,
But he himself insisted he was clothed.
He made a popular democratic speech.
Behold, says he, *I am myself in want*
Of cash to save me; yet I know the way
To save the citizens, and save the state.
Let every clothier give to all that ask
Warm woollen robes, when first the sun turns back.

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408. Εὐαίων] The second speaker is Evaeon the pauper; πένης οὗτος, says the Scholiast: and it is obvious from the whole tenor of his speech that he was a man in want of warm clothing, and sometimes in want of a warm bed. His clothes on this occasion are so scanty or so threadbare, that people cannot perceive that he has any on. For I take γυμνὸς to be used in its strict sense, as it plainly is in the passage which Dobree cites from Athenaeus, iv. 8 ἐπεισβάλλουσιν αὐλητρίδες καὶ μουσουργοὶ καὶ σαμβυκίστριαί τινες Ῥόδιαι, ἐμοὶ μὲν γυμναὶ δοκοῦσαι (so Blaydes for δοκῶ), πλὴν ἔλεγόν τινες αὐτὰς ἔχειν χιτῶνας.

413. τετρασταθήρου] He is in want of a half-guinea salvation: referring probably not to a single coin, though golden τετραστάτηρα were coined at Cyrene (Pollux, ix. segm. 62) and apparently elsewhere: but to four silver staters, which were current in several Hellenic states. Their value is extremely uncertain; and four staters have been variously computed as worth from five to fifteen shillings. Here they represent the price of a new suit of clothes, his need of which was manifest to all the Assembly from the deplorable state of his wardrobe. This is the salvation which he requires, and he proceeds to show how he hopes to obtain it. With the words δεόμενον σωτηρίας in the preceding line, Bergler compares Eur. Heracleidae 11, where the old and feeble Iolaus, the only protector of the family of the dead Heracles, says, σώζω τάδ', αὐτὸς δεόμενος σωτηρίας.

416. ἥλιος τραπῇ] Εἰς χειμερινὴν δηλονότι τροπήν.—Scholiast. *At the winter solstice* (Dec. 21), when the sun, which in its apparent motion has been continuously since the summer solstice (θερινὴν τροπὴν, June 21) retreating towards the south, now begins to turn back, and advance continuously towards the north. The winter solstice is the commencement of the sun's northward

πλευρῖτις ἡμῶν οὐδέν' ἂν λάβοι ποτέ.
ὅσοις δὲ κλίνη μή 'στι μηδὲ στρώματα,
ἰέναι καθευδήσοντας ἀπονενιμμένους
ἐς τῶν σκυλοδεψῶν· ἣν δ' ἀποκλείῃ τῇ θύρᾳ
χειμῶνος ὄντος, τρεῖς σισύρας ὀφειλέτω.
ΒΛ. νὴ τὸν Διόνυσον, χρηστά γ'· εἰ δ' ἐκεῖνά γε
προσέθηκεν, οὐδεὶς ἀντεχειροτόνησεν ἄν,
τοὺς ἀλφιταμοιβοὺς τοῖς ἀπόροις τρεῖς χοίνικας
δεῖπνον παρέχειν ἅπασιν, ἢ κλάειν μακρά.
ἵνα τοῦτ' ἀπέλαυσαν Ναυσικύδους τἀγαθόν.
ΧΡ. μετὰ τοῦτο τοίνυν εὐπρεπὴς νεανίας
λευκός τις ἀνεπήδησ', ὅμοιος Νικίᾳ,
δημηγορήσων, κἀπεχείρησεν λέγειν
ὡς χρὴ παραδοῦναι ταῖς γυναιξὶ τὴν πόλιν.

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movement, the summer solstice of its southward movement.

419. *ἀπονενιμμένους*] The commentators have entirely missed the meaning of this word, translating it *apprime lotos*. It means *after they have dined*, the term *ἀπονίψασθαι*, as we have seen in the Wasps, being specially applicable to the after-dinner wash. See the note on Wasps 1216.

426. *Ναυσικύδους*] We should know nothing certain about this Nausicydes, but for the passage which Bentley (and afterwards, but quite independently, Bergler) has cited from Xenophon's Memorabilia, ii. 7, where Socrates observes that Nausicydes had amassed such a fortune from his dealings in grain, *ἀπ' ἀλφιτοποιίας*, that he became one of the wealthiest men in Athens, and had frequently to undertake, at his own expense, some of those onerous public duties which were known as *λειτουργίαι*. It was natural that a man who had acquired such great riches in such a trade should be accused, whether justly or unjustly, of having made his money by harsh and ungenerous dealing: and that is the innuendo in the line before us, *In which case the poor would have gained this benefit from Nausicydes*. The combination of *ἵνα* with a past tense of the indicative must not be overlooked, as implying that, except by means of this compulsory largess, they would never gain any benefit from Nausicydes; see supra 152, Wasps 961. The construction is illustrated by Bp. Monk on Eur. Hipp. 643 with his usual clearness and accuracy. The example usually given of it is Oed. Tyr. 1386, where Oedipus says that had it been possible, he would have destroyed not merely his eyesight, but the fount of

No more will pleurisy attack us then.
Let such as own no bedclothes and no bed,
After they've dined, seek out the furriers, there
To sleep; and whoso shuts the door against them
In wintry weather, shall be fined three blankets.

BLEP. Well said indeed; and never a man would dare
To vote against him, had he added this:
That all who deal in grain shall freely give
Three quarts to every pauper, or be hanged.
That good, at least, they'd gain from Nausicydes.

CHR. Then, after him, there bounded up to speak
A spruce and pale-faced youth, like Nicias.
And *he* declared we ought to place the state
Into the hands of (whom do you think?) the women!

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hearing, ἵν' ἦν τυφλός τε καὶ κλύων μηδέν, "in which case I should never again have seen anything or heard anything."

427. *εὐπρεπὴς νεανίας*] Praxagora herself is the third speaker, "a fair and pleasant-looking youth," says Chremes, little dreaming that he is describing the wife of Blepyrus. She rises from the strange and pallid crowd of whom he has spoken before. Both the epithets λευκὸς and εὐπρεπὴς are applied to the effeminate Agathon in Thesm. 191, 192.

428. *ἀνεπήδησε*] Observe the different manner in which the three orators ascended the bema. Neocleides in his dim purblind way *παρείρπυσε came crawling on*. Evaeon simply *παρῆλθε*, the ordinary word for an orator coming forward to speak. See Thucydides, i. 67, 72, 79, 85, and passim. Praxagora, in the nervous excitement natural to her position, *ἀνεπήδησε, sprang up to it*. The Nicias to whom she is compared is probably, as Paulmier suggested, the grandson of the famous Nicias who fell in Sicily. It is true that in his speech "In the matter of the confiscation of the goods of [Eucrates], the brother of Nicias," Lysias speaks of the grandson in a manner which shows that he must still have been a mere lad at the date of this play: but the present passage does not, I think, imply that the Nicias to whom it alludes had ever taken part in the proceedings of the Assembly, whilst it does certainly imply that his good looks and graceful manners were generally familiar to the audience. One can imagine the agreeable surprise it would be to the lad to be thus singled out for a public compliment in the crowded theatre.

430. *παραδοῦναι κ. τ. λ.*] It will be remembered that these are the very words

εἶτ' ἐθορύβησαν κἀνέκραγον ὡς εὖ λέγοι,
τὸ σκυτοτομικὸν πλῆθος· οἱ δ' ἐκ τῶν ἀγρῶν
ἀνεβορβόρυξαν. ΒΛ. νοῦν γὰρ εἶχον νὴ Δία.
ΧΡ. ἀλλ' ἦσαν ἥττους· ὁ δὲ κατεῖχε τῇ βοῇ,
τὰς μὲν γυναῖκας πόλλ' ἀγαθὰ λέγων, σὲ δὲ
πολλὰ κακά. ΒΛ. καὶ τί εἶπε; ΧΡ. πρῶτον μέν σ' ἔφη
εἶναι πανοῦργον. ΒΛ. καὶ σέ; ΧΡ. μή πω τοῦτ' ἔρῃ.
κἄπειτα κλέπτην. ΒΛ. ἐμὲ μόνον; ΧΡ. καὶ νὴ Δία
καὶ συκοφάντην. ΒΛ. ἐμὲ μόνον; ΧΡ. καὶ νὴ Δία
τωνδὶ τὸ πλῆθος. ΒΛ. τίς δὲ τοῦτ' ἄλλως λέγει;
ΧΡ. γυναῖκα δ' εἶναι πρᾶγμ' ἔφη νουβυστικὸν
καὶ χρηματοποιόν· κοὔτε τἀπόρρητ' ἔφη
ἐκ Θεσμοφόροιν ἑκάστοτ' αὐτὰς ἐκφέρειν,
σὲ δὲ κἀμὲ βουλεύοντε τοῦτο δρᾶν ἀεί.
ΒΛ. καὶ νὴ τὸν Ἑρμῆν τοῦτό γ' οὐκ ἐψεύσατο.
ΧΡ. ἔπειτα συμβάλλειν πρὸς ἀλλήλας ἔφη

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which Praxagora had used, supra 210, in the rehearsal, *ταῖς γὰρ γυναιξὶ φημὶ χρῆναι τὴν πόλιν Ἡμᾶς παραδοῦναι.*

431. *ἐθορύβησαν κ.τ.λ.*] Bergler refers to Xenophon, Anabasis, v. 1. 3 *οἱ στρατιῶται ἀνεθορύβησαν ὡς εὖ λέγοι.*

432. *τὸ σκυτοτομικὸν πλῆθος*] *Αἱ γυναῖκες εἰς ἄνδρας σκευασθεῖσαι.* — Scholiast. For it is clearly to these words that the scholium belongs, though in all the books it is absurdly attributed to the *νοῦν γὰρ εἶχον* of the following line, which of course refers to the men, and not to the disguised women.

433. *ἀνεβορβόρυξαν*] *Murmured loudly*, in token of dissent and disapprobation. The *οἱ ἐκ τῶν ἀγρῶν* here must not be confounded with the *ἑτέρας ἐκ τῶν ἀγρῶν* of 280 supra. The contrast here is between the men in general, hardy and robust, with visages embrowned by air and sunshine (of whom the country folk were the typical specimens), and the women, whether supposed to come from the city or the country, whose indoor life was, notwithstanding all their preparations, betrayed by their pale and delicate complexions.

434. *κατεῖχε*] Mastered, controlled, kept down the hostile manifestations *τῇ βοῇ* by the loud voice in which he spoke. He raised his voice and kept the upper hand. Cf. Persae 432, Philoctetes 10, Alcestis 354. In using the pronoun *σὲ* in the following verse, Chremes is making Blepyrus the representative of the men in general, as infra 455.

440. *τωνδί*] He is pointing to the audience, who were always delighted

Then the whole mob of shoemakers began
To cheer like mad; whilst all the country folk
Hooted and hissed. BLEP. They showed their sense, by Zeus.
CHR. But less their numbers; so the lad went on,
Speaking all good of women, but of you
Everything bad. BLEP. What? CHR. First of all he called you
An arrant rogue. BLEP. And you? CHR. Let be, awhile.
Also a thief. BLEP. Me only? CHR. And by Zeus,
A sycophant. BLEP. Me only? CHR. And by Zeus,
All our friends here. BLEP. Well, who says nay to that?
CHR. And then the woman is, he said, a thing
Stuffed full of wit and moneymaking ways.
They don't betray their Thesmophorian secrets,
But you and I blab all state secrets out.
BLEP. By Hermes, there at least he told no lie.
CHR. And women lend each other, said the lad,

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with a general charge of this kind, which each individual would clearly see exactly applied to his neighbours, and had not the slightest application to himself. Blepyrus too clinches the charge by saying *τίς ἄλλως λέγει*; *who denies that?* For the Scholiast is in error in explaining ἄλλως by *ματαίως*. ἄλλως is used here as in Frogs 1140, *οὐκ ἄλλως λέγω, I say not otherwise.* The term "sycophant" in the translation of the previous line is, of course, to be taken in its ancient signification.

441. *πυβυστικόν*] *A wit-fraught thing*, to adopt a compound more than once employed by Leonard Digges, the younger, in his commendatory verses on Shakespeare. *νοῦ πεπληρωμένον*, Scholiast. *παρὰ τὸ νοῦς καὶ τὸ βῦσαι, ὅ ἐστι πλησῶσαι.*—Scholiast at Wasps 1294.

443. *ἐκ Θεσμοφόροιν*] From the (festival of the) twain goddesses, Demeter and Persephone, in their character of the bestowers of social rites and customs. Unfortunately it is too true that these secrets were never betrayed (cf. Thesm. 472), and are consequently entirely unknown.

446. *συμβάλλειν*] *Μεταδιδόναι, κιγχρᾶν*, Scholiast, *to lend.* *χρυσία* are golden ornaments, especially, as here, trinkets worn by women. *ἐκπώματα, καὶ χρυσία καὶ ἱμάτια τὸν κόσμον τῆς μητρός.*—Demosthenes, First Speech against Aphobus (10). *τά τε χρυσία τῆς μητρὸς καὶ τἀκπώματα τὰ καταλειφθέντα.*—Id. (13). *τὴν τούτου ἑταίραν χρυσία πολλὰ ἔχουσαν καὶ ἱμάτια καλά.*—Demosthenes against Olympiodorus (55). And cf. Ach. 258, Lysist. 1190.

ἱμάτια, χρυσί', ἀργύριον, ἐκπώματα,
μόνας μόναις οὐ μαρτύρων γ' ἐναντίον·
καὶ ταῦτ' ἀποφέρειν πάντα κοὐκ ἀποστερεῖν·
ἡμῶν δὲ τοὺς πολλοὺς ἔφασκε τοῦτο δρᾶν.
ΒΛ. νὴ τὸν Ποσειδῶ, μαρτύρων τ' ἐναντίον.
ΧΡ. οὐ συκοφαντεῖν, οὐ διώκειν, οὐδὲ τὸν
δῆμον καταλύειν, ἀλλὰ πολλὰ κἀγαθά.
ἕτερά τε πλεῖστα τὰς γυναῖκας εὐλόγει.
ΒΛ. τί δῆτ' ἔδοξεν; ΧΡ. ἐπιτρέπειν σὲ τὴν πόλιν
ταύταις. ἐδόκει γὰρ τοῦτο μόνον ἐν τῇ πόλει
οὔπω γεγενῆσθαι. ΒΛ. καὶ δέδοκται; ΧΡ. φήμ' ἐγώ.
ΒΛ. ἅπαντά τ' αὐταῖς ἐστι προστεταγμένα
ἃ τοῖσιν ἀστοῖς ἔμελεν; ΧΡ. οὕτω ταῦτ' ἔχει.
ΒΛ. οὐδ' εἰς δικαστήριον ἄρ' εἶμ', ἀλλ' ἡ γυνή;
ΧΡ. οὐδ' ἔτι σὺ θρέψεις οὓς ἔχεις, ἀλλ' ἡ γυνή.
ΒΛ. οὐδὲ στένειν τὸν ὄρθρον ἔτι πρᾶγμ' ἆρά μοι;
ΧΡ. μὰ Δί', ἀλλὰ ταῖς γυναιξὶ ταῦτ' ἤδη μέλει·
σὺ δ' ἀστενακτὶ περδόμενος οἴκοι μενεῖς.
ΒΛ. ἐκεῖνο δεινὸν τοῖσιν ἡλίκοισι νῷν,
μὴ παραλαβοῦσαι τῆς πόλεως τὰς ἡνίας
ἔπειτ' ἀναγκάζωσι πρὸς βίαν ΧΡ. τί δρᾶν;
ΒΛ. κινεῖν ἑαυτάς. ΧΡ. ἢν δὲ μὴ δυνώμεθα;

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450. τοῦτο δρᾶν] Τὸ ἀποστερεῖν.—Scholiast. ἀποστερεῖν is used here in its strictly proper sense of withholding money or valuables which you have borrowed or which have been entrusted to your care. See Clouds 1305, 1464, and the Trapeziticus of Isocrates, passim. In Plutus 373 it is distinguished from κλέπτειν and ἁρπάζειν, terms which imply an unlawful taking in the first instance, whereas here the wrong consisted in the refusal to restore what in the first instance had been lawfully taken.

453. πολλὰ κἀγαθά] We must probably here, as Dr. Blaydes suggests, supply the infinitive δρᾶν from line 450.

455. τί δῆτ' ἔδοξεν;] The formula with which the decrees of the Assembly anciently commenced was ἔδοξε τῷ Δήμῳ. —Thuc. iv. 118; cf. infra 1015. In saying ἐπιτρέπειν ΣΕ, Chremes is merely constituting Blepyrus the representative of the citizens generally, just as he did when (supra 435-439) he said

Their dresses, trinkets, money, drinking-cups,
Though quite alone, with never a witness there.
And all restore the loan, and none withhold it.
But men, he said, are always doing this.

BLEP. Aye to be sure: though witnesses were there.

CHR. *They* don't inform, or prosecute, or put
The people down: but everything that's right.
And much, besides, he praised the womankind.

BLEP. What was determined? CHR. You're to put the state
Into their hands. This was the one reform
Not yet attempted. BLEP. 'Twas decreed? CHR. It was.

BLEP. So then the women now must undertake
All manly duties? CHR. So I understand.

BLEP. Then I shan't be a dicast, but my wife?

CHR. Nor you support your household, but your wife.

BLEP. Nor I get grumbling up in early morn.

CHR. No: for the future that's your wife's affair.
You'll lie abed: no grumbling any more.

BLEP. But hark ye, 'twould be rough on us old men
If, when the women hold the reins of state,
They should perforce compel us to — CHR. Do what?

BLEP. Make love to them. CHR. But if we're not prepared?

πρῶτον μὲν ΣΕ *ἔφη εἶναι πανοῦργον, κἄπειτα κλέπτην, καὶ συκοφάντην*, meaning that she so described the men in general. Now, therefore, he says, you the rogue, you the robber, you the common informer, must surrender the prerogatives which you have so unrighteously abused, and hand over the city to the better and the nobler sex.

456. *ἐδόκει . . . γεγενῆσθαι*] *Ὡς φιλούντων αὐτῶν τὰ μὴ γενόμενα καινοποιεῖν.*—Scholiast. For it is clearly to this speech of Chremes, and not to the next, that this scholium belongs.

466. *τῆς πόλεως τὰς ἡνίας*] This was a common metaphor in ancient, as in modern, times. It occurs again in Knights 1109, where Dobree refers to Plato, Politicus, chap. ix (266 E), *παραδοῦναι τὰς τῆς πόλεως ἡνίας*; Alciphron, iii. 61, *τὰς ἡνίας ἔχει τοῦ δήμου*, and Plutarch, Pericles, chap. xi, *τῷ δήμῳ τὰς ἡνίας ἀνεὶς ὁ Περικλῆς.*

ΒΛ. ἄριστον οὐ δώσουσι. ΧΡ. σὺ δέ γε νὴ Δία
δρᾶ ταῦθ', ἵν' ἀριστᾷς τε καὶ κινῇς ἅμα.
ΒΛ. τὸ πρὸς βίαν δεινότατον. ΧΡ. ἀλλ' εἰ τῇ πόλει
τοῦτο ξυνοίσει, ταῦτα χρὴ πάντ' ἄνδρα δρᾶν.
λόγος τέ τοί τις ἔστι τῶν γεραιτέρων,
ὅσ' ἂν ἀνόητ' ἡ μῶρα βουλευσώμεθα,
ἅπαντ' ἐπὶ τὸ βέλτιον ἡμῖν ξυμφέρειν.
καὶ ξυμφέροι γ', ὦ πότνια Παλλὰς καὶ θεοί.
ἀλλ' εἶμι· σὺ δ' ὑγίαινε. ΒΛ. καὶ σύ γ', ὦ Χρέμης.

ΧΟ. ἔμβα, χώρει.
ἆρ' ἔστι τῶν ἀνδρῶν τις ἡμῖν ὅστις ἐπακολουθεῖ;
στρέφου, σκόπει,
φύλαττε σαυτὴν ἀσφαλῶς, πολλοὶ γὰρ οἱ πανοῦργοι,
μή πού τις ἐκ τοὔπισθεν ὢν τὸ σχῆμα καταφυλάξῃ·
ἀλλ' ὡς μάλιστα τοῖν ποδοῖν ἐπικτυπῶν βάδιζε.
ἡμῖν δ' ἂν αἰσχύνην φέροι
πάσαισι παρὰ τοῖς ἀνδράσιν τὸ πρᾶγμα τοῦτ' ἐλεγχθέν.

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473. λόγος κ.τ.λ.] Perhaps I may be allowed to repeat here a note of my own, published many years ago, on another passage of Aristophanes: "When the contention between Poseidon and Athenè for the patronage of Athens was decided in favour of the latter, Poseidon in anger imprecated perpetual δυσβουλία on the new city. Now the decrees of deities were, like those of the Medes and Persians, supposed to be irreversible, even by themselves: what one god had done, no other, nor even himself, could undo; but he could virtually nullify the effect by a subsequent decree. To use the language of the Roman law, the remedy was *obrogatio*, not *abrogatio*. Hera deprived Teiresias of sight; Zeus could not restore it, but he gave him the power of prophecy. Neither could Apollo revoke the gift of prophecy which he had bestowed upon Cassandra, but he could nullify it by making all men disbelieve her. And so in the instance before us, Athenè could not change the curse of perpetual δυσβουλία, but she could and did nullify its effect by causing it always to have a successful issue." λέγεται, says the Scholiast here, ὅτε Ποσειδῶν καὶ Ἀθηνᾷ ἐφιλονείκησαν περὶ τῆς Ἀττικῆς, νικῆσαι τὴν Ἀθηνᾶν. καὶ φασὶν ἡττηθέντα τὸν Ποσειδῶνα καὶ λυπηθέντα καταρᾶσθαι τῇ πόλει, καὶ λέγειν αὐτὸν ὅτι γένοιτο τοὺς Ἀθηναίους ἀεὶ κακῶς βουλεύεσθαι, ἀκούουσαν δὲ τὴν Ἀθηνᾶν προσθεῖναι ὅτι κακῶς βουλεύεσθαι

BLEP. They'll dock our breakfasts. CHR. Therefore learn the way
How to make love, and eat your breakfast too.
BLEP. Upon compulsion! Faugh! CHR. If that is for
The public good, we needs must all obey.
There is a legend of the olden time,
That all our foolish plans and vain conceits
Are overruled to work the public good.
So be it now, high Pallas and ye gods!
But I must go. Farewell. BLEP. And farewell, Chremes.

CHORUS. Step strong! March along!
But search and scan if any man be somewhere following in our rear.
Look out! Wheel about!
And O be sure that all's secure; for many are the rogues, I fear.
Lest some one, coming up behind us, in this ungodly guise should find us.
BE SURE you make a clattering sound with both your feet against the ground.
For dismal shame and scandal great
Will everywhere upon us wait, if our disguise they penetrate.

καὶ ἐπιτυγχάνειν. And this is why Chremes, in his prayer three lines below, whilst invoking generally all the gods, makes a special appeal to Pallas.

477. ὑγίαινε] Lucian composed a treatise, *Pro lapsu inter salutandum*, because he had given a friend the evening salutation ὑγίαινε, instead of the morning χαῖρε. But it is clear that no such distinction existed in the time of Aristophanes. And cf. Frogs 165. With these words Chremes and Blepyrus re-enter their respective houses, and after a short pause, the Chorus are heard, returning from the Assembly. ἐξέρχεται ὁ Χορὸς ἀπὸ τῆς ἐκκλησίας.—Scholiast. This is their ἐπιπάροδος.—Pollux, iv. segm. 108. And the semichoruses have no longer any separate existence; they are now united into one Chorus.

482. τὸ σχῆμα] Τὸ ἀνδρεῖον.—Scholiast. And so in 503 infra. καταφυλάξῃ, *take note of, keep an eye on*, with evil intent; though whether for the purpose of detection, theft, or otherwise, the speaker does not say. The words in the preceding line, πολλοὶ γὰρ οἱ πανοῦργοι, are doubtless another delicate compliment, conveyed by glance or gesture, to the audience.

483. ἐπικτυπῶν] Ψόφον ποιῶν.—Scholiast. So as to imitate the walk of their husbands; see infra 545. Apparently the masculine is used, to encourage them in these masculine proceedings.

πρὸς ταῦτα συστέλλου σεαυ-
τὴν, πανταχῇ σκοπουμένη
τἀκεῖσε καὶ τὰ τῇδε καὶ
τἀκ δεξιᾶς, μὴ ξυμφορὰ γενήσεται τὸ πρᾶγμα.
ἀλλ' ἐγκονῶμεν· τοῦ τόπου γὰρ ἐγγὺς ἐσμεν ἤδη
ὅθενπερ εἰς ἐκκλησίαν ὡρμώμεθ' ἡνίκ' ἦμεν·
τὴν δ' οἰκίαν ἔξεσθ' ὁρᾶν ὅθενπερ ἡ στρατηγὸς
ἔσθ', ἡ τὸ πρᾶγμ' εὑρουσ' ὃ νῦν ἔδοξε τοῖς πολίταις.
ὥστ' εἰκὸς ἡμᾶς μὴ βραδύνειν ἔστ' ἐπαναμενούσας,
πώγωνας ἐξηρτημένας,
μὴ καί τις ἡμᾶς ὄψεται χἠμῶν ἴσως κατείπῃ.
ἀλλ' εἶα δεῦρ' ἐπὶ σκιᾶς
ἐλθοῦσα πρὸς τὸ τειχίον,
παραβλέπουσα θατέρῳ,
πάλιν μετασκεύαζε σαυτὴν αὖθις ἥπερ ἦσθα.
καὶ μὴ βράδυν'· ὡς τήνδε καὶ δὴ τὴν στρατηγὸν ἡμῶν
χωροῦσαν ἐξ ἐκκλησίας ὁρῶμεν. ἀλλ' ἐπείγου
ἅπασα καὶ μίσει σάκον πρὸς ταῖν γνάθοιν ἔχουσα·
χαὖται γὰρ ἀλγοῦσιν πάλαι τὸ σχῆμα τοῦτ' ἔχουσαι.

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487. *πανταχῇ*] Compare the very similar passages: Thesm. 665, *πανταχῇ δὲ ῥῖψον ὄμμα, καὶ τὰ τῇδε καὶ τὰ δεῦρο πάντ' ἀνασκόπει καλῶς*; Eur. Phoen. 265, *ὃν οὕνεκ' ὄμμα πανταχῇ διοιστέον, κἀκεῖσε καὶ τὸ δεῦρο*, and Birds 423.

490. *ὡρμώμεθ'*] The place from which we started, *ἡνίκ' εἰς ἐκκλησίαν ἦμεν*. In many editions the construction is obscured by the insertion of a comma after *ὡρμώμεθ'*.

495. *κατείπῃ*] *Denounce us to the authorities, inform against us*; cf. Peace 877.

498. *παραβλέπουσα θατέρῳ*] *Μὴ ἀτενίζουσα, φησὶν, ἀλλὰ τῷ ἑτέρῳ ὀφθαλμῷ βλέπουσα.*—Scholiast. *Looking askance with one eye; looking out of the corner of your eye*, as our expression goes. The women, whilst engaged in changing their dresses, are yet to cast a sidelong glance out of one of their eyes, to see that no *man* approaches. The same phrase occurs in Wasps 497.

500. *τὴν στρατηγόν*] Praxagora is seen returning from the Assembly. She is still wearing her husband's garments, and enters the stage alone. We hear no more of the two women who had been her companions there before. And nobody else comes on the stage until Blepyrus and Chremes emerge from

So wrap your garments round you tight,
And peep about with all your might,
Both here and there and on your right,'
Or this our plot to save the state will in disaster terminate.
MOVE ON, dear friends, move on apace, for now we're very near the place
From whence we started, when we went to join the men in Parliament.
And there's the mansion, full in view, where dwells our lady chieftain, who
The wise and noble scheme invented to which the state has just assented.
So NOW no longer must we stay, no longer while the time away,
False-bearded with this bristly hair,
Lest some one see us and declare our hidden secret everywhere.
So draw ye closer, at my call,
Beneath the shadow of the wall,
And glancing sideways, one and all,
Adjust and change your dresses there, and bear the form which erst ye bare.
FOR SEE the noble lady fair, our chieftainess, approaching there.
She's coming home with eager speed from yon Assembly; take ye heed,
And loathe upon your chins to wear that monstrous equipage of hair;
For 'neath its tickling mass, I know, they've all been smarting long ago.

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their respective houses, twenty lines below. The Chorus fulfil the promise made supra 246.

503. ἀλγοῦσιν] The MSS. and editions read ἥκουσιν, which is translated, and taken by all commentators to mean, *praesertim quum illae* (the women who enter with Praxagora) *adveniant vestem solitam jam pridem indutae.* But the Greek is not open to such an interpretation, even if it were not perfectly plain that Praxagora enters alone. In my judgement the entire line is a mere gloss which has pushed out, and stepped into the place of, the original line; its meaning being, that the women had, in the first instance, come on the stage prepared with manly beards and manly dresses; see 482 supra. Nevertheless, as the original line is lost beyond hope of recovery, I have thought it best to adopt the ingenious suggestion made by Professor Arthur Palmer in the Quarterly Review of October, 1884, who alters ἥκουσιν into ἀλγοῦσιν, and refers the preceding χαῦται to "the tender cheeks of the delicate ladies, which are tired of wearing the rough beards so long." Praxagora now from the stage addresses the Chorus in the orchestra.

ΠΡ. ταυτὶ μὲν ἡμῖν, ὦ γυναῖκες, εὐτυχῶς
τὰ πράγματ' ἐκβέβηκεν ἀβουλεύσαμεν.
ἀλλ' ὡς τάχιστα, πρίν τιν' ἀνθρώπων ἰδεῖν,
ῥιπτεῖτε χλαίνας, ἐμβὰς ἐκποδὼν ἴτω,
χάλα συναπτοὺς ἡνίας Λακωνικὰς,
βακτηρίας ἄφεσθε· καὶ μέντοι σὺ μὲν
ταύτας κατευτρέπιζ'· ἐγὼ δὲ βούλομαι
εἴσω παρερπύσασα, πρὶν τὸν ἄνδρα με
ἰδεῖν, καταθέσθαι θοἰμάτιον αὐτοῦ πάλιν
ὅθενπερ ἔλαβον τἄλλα θ' ἁξηνεγκάμην.

ΧΟ. κεῖται δ' ἤδη πάνθ' ἅπερ εἶπας· σὸν δ' ἔργον τἄλλα διδάσκειν,
ὅ τι σοι δρῶσαι ξύμφορον ἡμεῖς δόξομεν ὀρθῶς ὑπακούειν.
οὐδεμιᾷ γὰρ δεινοτέρᾳ σου ξυμμίξασ' οἶδα γυναικί.

ΠΡ. περιμείνατέ νυν, ἵνα τῆς ἀρχῆς, ἣν ἄρτι κεχειροτόνημαι,
ξυμβούλοισιν πάσαις ὑμῖν χρήσωμαι. καὶ γὰρ ἐκεῖ μοι
ἐν τῷ θορύβῳ καὶ τοῖς δεινοῖς ἀνδρειόταται γεγένησθε.

ΒΛ. αὕτη, πόθεν ἥκεις, Πραξαγόρα; ΠΡ. τί δ', ὦ μέλε,

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507. *ἐμβὰς ἐκποδών*] No doubt a play is intended between *ἐκποδὼν* and *ἐκ ποδῶν*. Here, again, *ἐμβὰς* is employed to denote the *Λακωνική*. See the note on 345 supra.

508. *συναπτοὺς ἡνίας*] The Scholiast's interpretation *τὰς συναπτούσας καὶ δεσμευούσας τὰ ὑποδήματα* shows that he rightly understood the meaning of *ἡνίας*, but *συναπτοὺς* signifies "fastened," not "fastening." I take the whole line to be a quotation from Euripides or some other tragic poet, which in the original was a direction to some charioteer to let loose the Spartan reins, and give the horse its head, but is here diverted into a pompous description of the shoe-latchets with which the "red Laconians" were tied. And this accounts for the use of the singular *χάλα*, which is otherwise difficult to explain.

509. *σύ*] Praxagora checks herself in the midst of her directions to the Chorus, and requests the coryphaeus to undertake the arrangements in her stead.

513. *ἁξηνεγκάμην*] Praxagora retires into her house (the house of Blepyrus) to change her dress, whilst the Chorus change theirs in the orchestra. She almost immediately returns, and henceforth all the women are clothed in their proper habiliments. And now the great work has been accomplished, and the

PRAX. So far, dear sisters, these our bold designs
Have all gone off successfully and well.
But now at once, or e'er some wight perceive us,
Off with your woollens; cast your shoes; unloose
The jointed clasp of thy Laconian reins:
Discard your staves; — Nay, but do *you*, my dear,
Get these in order: I myself will steal
Into the house, and ere my husband see me,
Put back his overcloke, unnoticed, where
I found it, and whatever else I took.

CHOR. We have done your behest, and as touching the rest,
We will do whatsoever you tell us is best.
For truly I ween that a woman so keen,
Resourceful and subtle we never have seen.

PRAX. Then all by my side, as the councillors tried
Of the office I hold, be content to abide;
For *there*, in the fuss and the hullabaloo,
Ye proved yourselves women most manly and true.

BLEP. Hallo, Praxagora, whence come YOU? PRAX. What's that

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scene closes with an exchange of well-deserved compliments between Praxagora and her followers.

518. *ἐκεῖ*] Ἐν τῇ ἐκκλησίᾳ.—Scholiast. They had not been daunted by the opposition of the men (supra 432); nor had they, in that unaccustomed scene, lost their presence of mind, and, as in the rehearsal (supra 132–191), betrayed their sex by womanly language. On the epithet *ἀνδρειόταται* as applied to women, see the note on Wasps 1090.

520. *αὕτη*] She has hardly finished her anapaests when Blepyrus and Chremes emerge from their respective houses, and find her standing alone in the street. The *αὕτη* with which Blepyrus hails her, means (like the more common *οὗτος* addressed to a man), *you there! heus tu!* A bright and saucy dialogue ensues between husband and wife, leading up to the great debate of the play. That the friend who occasionally intervenes is the mild and tolerant Chremes, I am quite convinced, though he takes so little part in the conversation, that the very presence of a third person is ignored by some. It is, however, conclusively proved by lines 569, 570 infra, and by the use of the

σοὶ τοῦθ'; ΒΛ. ὅ τί μοι τοῦτ' ἐστίν; ὡς εὐηθικῶς.
ΠΡ. οὔ τοι παρὰ τοῦ μοιχοῦ γε φήσεις. ΒΛ. οὐκ ἴσως
ἑνός γε. ΠΡ. καὶ μὴν βασανίσαι τουτί γέ σοι
ἔξεστι. ΒΛ. πῶς; ΠΡ. εἰ τῆς κεφαλῆς ὄζω μύρου.
ΒΛ. τί δ'; οὐχὶ βινεῖται γυνὴ κἄνευ μύρου; 525
ΠΡ. οὐ δὴ τάλαιν' ἔγωγε. ΒΛ. πῶς οὖν ὄρθριον
ᾤχου σιωπῇ θοἰμάτιον λαβοῦσά μου;
ΠΡ. γυνή μέ τις νύκτωρ ἑταίρα καὶ φίλη
μετεπέμψατ' ὠδίνουσα. ΒΛ. κἆτ' οὐκ ἦν ἐμοὶ
φράσασαν ἰέναι; ΠΡ. τῆς λεχοῦς δ' οὐ φροντίσαι, 530
οὕτως ἐχούσης, ὦνερ; ΒΛ. εἰποῦσάν γέ μοι.
ἀλλ' ἔστιν ἐνταῦθά τι κακόν. ΠΡ. μὰ τὼ θεώ,
ἀλλ' ὥσπερ εἶχον ᾠχόμην· ἐδεῖτο δὲ
ἥπερ μεθῆκέ μ', ἐξιέναι πάσῃ τέχνῃ.
ΒΛ. εἶτ' οὐ τὸ σαυτῆς ἱμάτιον ἐχρῆν σ' ἔχειν; 535
ἀλλ' ἔμ' ἀποδύσασ', ἐπιβαλοῦσα τοὔγκυκλον,
ᾤχου καταλιποῦσ' ὡσπερεὶ προκείμενον,

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dual σφῶν in line 710, as well as by various remarks which cannot with propriety be assigned to either of the disputants. As a rule he addresses himself to Blepyrus, and speaks of Praxagora in the third person. In the following line ὡς εὐηθικῶς means *what a remarkably silly question!*

522. παρὰ τοῦ μοιχοῦ] The definite article has given some trouble, as seeming to imply that Praxagora possessed a lover. But even if this were the true interpretation it need not cause any surprise, since in these opening lines Praxagora is playfully making suggestions against herself, which, her husband is well aware, have no foundation in fact. But in reality there is no such implication; she is merely putting words into her husband's lips: "You will not say to me, as some husbands might justly say to their wives, *you are coming from your lover.*"

526. οὐ δὴ τάλαιν' ἔγωγε] Τάλαινα is an expression of self-commiseration, *O that I should be suspected of such a thing.*

529. ὠδίνουσα] Alciphron commences one of his epistles (to which Bergler refers) with words which seem like a reminiscence of the present line, ὠδίνουσά με ἀρτίως ἥκειν ὡς αὐτὴν ἡ τοῦ γείτονος μετέπεμψε γυνή, i. 28. The word μεθῆκε five lines below might be either the aorist of μεθίημι, and so equivalent to μετεπέμψατο here; or the imperfect of μεθήκω *she who came for me.* Doubt-

To you, my man? BLEP. What's that to me? That's cool.
PRAX. Not from a lover; *that* you know. BLEP. Perchance
From more than one. PRAX. That you can test, directly.
BLEP. Marry and how? PRAX. Smell if my hair is perfumed.
BLEP. Does not a woman sin unless she's perfumed?
PRAX. *I* don't, at all events. BLEP. What made you steal
Away so early with my overcloke?
PRAX. I was called out ere daybreak, to a friend
In pangs of childbirth. BLEP. Why not tell me first,
Before you went? PRAX. Not haste to help her in
Such straits, my husband? BLEP. After telling me.
Something's wrong there. PRAX. Nay, by the Twain, I went
Just as I was; the wench who came besought me
To lose no time. BLEP. Is that the reason why
You did not put your mantle on? You threw it
Over my bed and took my overcloke,
And left me lying like a corpse laid out;

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less here it is the latter, and so Bergler and the commentators generally take it.

530. *τῆς λεχοῦς*] *Ὠδινούσης.*—Scholiast. And that is clearly the meaning of the word here, though Hesychius explains it by *ἡ προσφάτως τετοκυῖα*, and Suidas by *ἡ ἀρτίτοκος*. The *ἄνερ* of this dialogue is the prototype of the familiar *mi vir* of Roman comedy.

532. *μὰ τὼ θεώ*] Praxagora, with her womanly garments, has resumed the womanly oath which she so vigorously tabooed before (155–158 supra). *ὥσπερ εἶχον, just as I was*, without delaying to complete her toilet, or awaken her husband.

536. *τοὐγκυκλον*] *Τὸ γυναικεῖον ἱμάτιον.*—Scholiast. The *ἔγκυκλον* was, as the Scholiast explains, a woman's outer mantle or shawl, corresponding to the man's *ἱμάτιον*, just as her *κροκωτὸς* corresponded to his *χιτών*. See the note on 333 supra, and Thesm. 254, 261. *ἐμ' ἀποδύσασα* means merely *having taken away my clothes*. Apparently, the night being cold, Blepyrus had cast his *ἱμάτιον* over the bed: his wife takes it off and leaves her *ἔγκυκλον* in its place.

537. *ὡσπερεὶ προκείμενον*] *Like a corpse laid out for its burial.* This laying out, or streeking, *πρόθεσις*, usually took place on the day preceding the day of the burial. The body was placed on a bier or bed, clothed in white, crowned with wreaths, and with its feet towards the door. Beside it were placed several of those

μόνον οὐ στεφανώσασ' οὐδ' ἐπιθεῖσα λήκυθον.
ΠΡ. ψῦχος γὰρ ἦν, ἐγὼ δὲ λεπτὴ κἀσθενής·
ἔπειθ' ἵν' ἀλεαίνοιμι, τοῦτ' ἠμπισχόμην·
σὲ δ' ἐν ἀλέᾳ κατακείμενον καὶ στρώμασιν
κατέλιπον, ὦνερ. ΒΛ. αἱ δὲ δὴ Λακωνικαὶ
ᾤχοντο μετὰ σοῦ κατὰ τί χἠ βακτηρία;
ΠΡ. ἵνα θοἰμάτιον σώσαιμι, μεθυπεδησάμην
μιμουμένη σε καὶ κτυποῦσα τοῖν ποδοῖν
καὶ τοὺς λίθους παίουσα τῇ βακτηρίᾳ.
ΒΛ. οἶσθ' οὖν ἀπολωλεκυῖα πυρῶν ἑκτέα,
ὃν χρῆν ἔμ' ἐξ ἐκκλησίας εἰληφέναι;
ΠΡ. μὴ φροντίσῃς· ἄρρεν γὰρ ἔτεκε παιδίον.
ΒΛ. ἠκκλησία; ΠΡ. μὰ Δί', ἀλλ' ἐφ' ἣν ἐγῳχόμην.
ἀτὰρ γεγένηται; ΒΛ. ναὶ μὰ Δί'. οὐκ ᾔδεισθά με
φράσαντά σοι χθές; ΠΡ. ἄρτι γ' ἀναμιμνήσκομαι.
ΒΛ. οὐδ' ἄρα τὰ δόξαντ' οἶσθα; ΠΡ. μὰ Δί' ἐγὼ μὲν οὔ.
ΒΛ. κάθησο τοίνυν σηπίας μασωμένη.

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small vases or bottles of oil, λήκυθοι (of which numerous specimens may be seen in the British Museum), which were in such constant request during an Athenian's life—in his house, at the bath, in the gymnasium, and even on the battlefield; and which were finally buried with him in his grave. These funeral λήκυθοι are again mentioned infra 996, 1032, 1101, 1111. And see generally the treatise of Lucian *De Luctu*, a satire on the popular funeral ceremonies of the time.

540. ἀλεαίνοιμι] Θερμανοίμην. — Scholiast. Cf. ἐν ἀλέᾳ in the following line.

544. μεθυπεδησάμην] *I changed my shoes for yours*, ἵνα σε μιμησαμένη σώσαιμι τὸ ἱμάτιον. — Scholiast. Save them, she means, from the λωποδυτῶν, who were always on the look out at night-time to relieve a solitary wayfarer of his overcloke. See the note on 668 infra.

547. πυρῶν ἑκτέα] An ἑκτεὺς was the sixth part of a medimnus. And as Blepyrus means that the triobol which he would have earned by attending the Assembly, would have purchased an ἑκτεὺς of wheat, it follows that a medimnus of wheat would cost about 18 obols, or 3 drachmas. And Boeckh (Public Economy of Athens, i. 15), comparing the various data which bear on the subject, comes to the conclusion that this would in fact have been the price of a medimnus of wheat at the time of this play. Blepyrus has sufficient presence of mind to conceal from his wife that there were other stringent

Only I'd never a wreath, or bottle of oil.

PRAX. The night was cold, and I'm so slight and fragile,
I took your overcloke to keep me warm.
And you I left well snuggled up in warmth
And rugs, my husband. BLEP. How came my staff to form
One of your party, and my red Laconians?

PRAX. I took your shoes to save your overcloke;
Aping your walk, stumping with both my feet,
And striking down your staff against the stones.

BLEP. You've lost eight quarts of wheat, I'd have you know,
Which the Assembly would have brought me in.

PRAX. Well, never mind; she's got a bonny boy.

BLEP. Who? the Assembly has? PRAX. No, fool, the woman.
But has it met? BLEP. I told you yesterday
'Twas going to meet. PRAX. O yes, I now remember.

BLEP. Have you not heard then what's decreed? PRAX. No, dear.

BLEP. Then sit you down and chew your cuttlefish.

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reasons, unconnected with the abstraction of his ἱμάτιον, to account for his non-appearance at the Assembly.

551. γεγένηται] *Has there been an Assembly to-day?* προσποιουμένη, says the Scholiast, ἐρωτᾷ ἐπίτηδες εἰ γέγονεν ἡ ἐκκλησία, ὡς ἀγνοοῦσα. We must assume it to have been not one of the ordinary Assemblies, but one convoked for the special purpose of considering what steps should be taken for the safety of the state, supra 396.

554. κάθησο κ.τ.λ.] The cuttle seems to have been a favourite article of diet with Athenian women: and although now, I believe, altogether banished from English tables, it was not always so. "The cuttle," says Lord Bacon, "is a delicate meat, and is much in request."—Nat. Hist. 742. The Scholiast's explanation, οἷον ἐντρυφῶσα διὰ τὴν ἐξουσίαν, is followed by all the commentators, who adopt Le Fevre's translation, "sede, et in posterum laute ac beate vivito; tibi enim magnum imperium paratum video." But this interpretation would require γὰρ, not δὲ, in the following line, and is, in my judgement, altogether erroneous. Praxagora has represented herself as completely wrapped up in domestic affairs, and ignorant of all that has passed in the public Assembly. Blepyrus is glorying in his superior knowledge. *Sit you down*, he says, scornfully, *and chew cuttlefish with your gossips.* You do not know, as I do, what great events have occurred to-day. Then he tells her.

ὑμῖν δέ φασι παραδεδόσθαι τὴν πόλιν.
ΠΡ. τί δρᾶν; ὑφαίνειν; ΒΛ. οὐ μὰ Δί', ἀλλ' ἄρχειν. ΠΡ. τίνων;
ΒΛ. ἁπαξαπάντων τῶν κατὰ πόλιν πραγμάτων.
ΠΡ. νὴ τὴν Ἀφροδίτην, μακαρία γ' ἄρ' ἡ πόλις
ἔσται τὸ λοιπόν. ΒΛ. κατὰ τί; ΠΡ. πολλῶν οὕνεκα.
οὐ γὰρ ἔτι τοῖς τολμῶσιν αὐτὴν αἰσχρὰ δρᾶν
ἔσται τὸ λοιπὸν, οὐδαμοῦ δὲ μαρτυρεῖν,
οὐ συκοφαντεῖν. ΒΛ. μηδαμῶς πρὸς τῶν θεῶν
τουτὶ ποιήσῃς μηδ' ἀφέλῃ μου τὸν βίον.
ΧΡ. ὦ δαιμόνι' ἀνδρῶν, τὴν γυναῖκ' ἃ λέγειν.
ΠΡ. μὴ λωποδυτῆσαι, μὴ φθονεῖν τοῖς πλησίον,
μὴ γυμνὸν εἶναι, μὴ πένητα μηδένα,
μὴ λοιδορεῖσθαι, μὴ 'νεχυραζόμενον φέρειν.
ΧΡ. νὴ τὸν Ποσειδῶ, μεγάλα γ', εἰ μὴ ψεύσεται.
ΠΡ. ἀλλ' ἀποφανῶ τοῦθ', ὥστε σέ γέ μοι μαρτυρεῖν,
καὶ τοῦτον αὐτὸν μηδὲν ἀντειπεῖν ἐμοί.

561. *μαρτυρεῖν*] Not necessarily *false* witness. She is speaking of those common informers, the bane of Athens, who got their living by spying out unintentional or immaterial infractions of the law, and harassing the unfortunate offender by giving and procuring evidence against him in the courts of justice. They are described in Wasps 1040, 1041 as mischief-makers who *ἐπὶ τοῖσιν ἀπράγμοσιν ὑμῶν ἀντωμοσίας καὶ προσκλήσεις καὶ* ΜΑΡΤΥΡΙΑΣ *συνεκάλεσαν.*

562. *μηδαμῶς τουτὶ ποιήσῃς*] He speaks as if Praxagora had been saying that *she would forbid* men to do so and so, whereas she had merely enunciated a categorical proposition, *it will not be open to them to do so.* Praxagora disdains to notice his interruption, and yet it affects her own language, making her substitute the dependent negative *μὴ* for the absolute negative *οὐ*. "Pergit Praxagora," says Dr. Blaydes, "quasi praecesserit non *οὐ γὰρ ἔτι ἔσται* sed *ἤδη ἀπαγορευθήσεται.*"

563. *μηδ' ἀφέλῃ μου τὸν βίον*] "Vivit scilicet malis istis artibus bonus vir Blepyrus."—Bothe. Confer infra 657. The words seem to be borrowed from the line of Sophocles which Bergler quotes, where Philoctetes, praying that he may not be deprived of the unerring bow of Heracles, exclaims *πρὸς θεῶν πατρῴων, τὸν βίον μή μου 'φέλῃς* (Phil. 938); a somewhat careless expression, for *βίον* would probably have been changed into *βιὸν* (*a bow*), if indeed the poet had not guarded against this mistake by writing, two lines earlier, *ἀπεστέρηκας τὸν βίον τὰ τόξ' ἑλών.* There is perhaps a play on the

The state, they say, is handed over to YOU!

PRAX. What for? To weave? BLEP. No, govern. PRAX. Govern what?

BLEP. All the whole work and business of the state.

PRAX. O here's a lucky state, by Aphrodite,
We're going to have! BLEP. How so? PRAX. For many reasons.
For now no longer shall bold men be free
To shame the city: no more witnessing,
No false informing — BLEP. Hang it, don't do that.
Don't take away my only means of living!

CHR. Pray, sir, be still, and let the lady speak.

PRAX. No thefts of overclokes, no envyings now,
None to be poor and naked any more.
No wranglings, no distraining on your goods.

CHR. Now, by Poseidon, wondrous news if true.

PRAX. Aye and I'll prove it, so that you'll support me,
And he himself have nought to say against it.

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two words *βίος* and *βιὸς* in Plutus 34.

567. *ἐνεχυραζόμενον φέρειν*] Although the general meaning is clear, viz. that there will be an end of executions and distraints, yet the exact meaning of each word is not equally clear. Probably however *ἐνεχυραζόμενον* is the neuter, and equivalent to the substantive *ἐνέχυρον*, in which case the signification would be *to seize goods given as security*; goods over which (an English lawyer might say) the debtor had given a bill of sale. So in Antiphon's speech *In the matter of a choreutes* (11) the defendant choregus says *τὸν χορὸν συνέλεξα ὡς ἐδυνάμην ἄριστα, οὔτε ζημιώσας οὐδένα, οὔτε ἐνέχυρα βίᾳ φέρων* κ.τ.λ. And so it is taken by Brunck, who translates it *non pignora a debitoribus auferre*. It is possible, however, that *ἐνεχυραζόμενον* is the masculine, in which case *φέρειν* would mean *to harry* (*ἔφερον ἀλλήλους*, Thuc. i. 7) the debtor who had given the bill of sale, *ferre et raptare hominem a quo pignora capiuntur*, as Le Fevre translates it. The two interpretations come to exactly the same thing. The process seems to have been familiar to Chremes, who expresses himself with enthusiasm on finding that Praxagora means to do away with this extremely disagreeable proceeding. Cf. infra 755; Clouds 35, 241; Plutus 451.

569. *ὥστε σέ γέ μοι μαρτυρεῖν*] She is perhaps thinking of the line in Soph. Trach. (899) to which Dr. Blaydes refers, *πεύσει δ' ὥστε μαρτυρεῖν ἐμοί*. With the following line Le Fevre compares Clouds 1342, *ὥστε γε οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς*.

ΧΟ. νῦν δὴ δεῖ σε πυκνὴν ἐγείρειν
φροντίδ' ἐπισταμένην
ταῖσι φίλαισιν ἀμύνειν.
κοινῇ γὰρ ἐπ' εὐτυχίαισιν
ἔρχεται γλώττ-
ης ἐπίνοια, πολίτην
δῆμον ἐπαγλαϊοῦσα
μυρίαισιν
ὠφελίαισι βίου. δη-
λοῦν δ τί περ δύνασαι. και-
ρὸς δέ· δεῖται
γάρ τι σοφοῦ τινὸς ἐξευ-
ρήματος ἡ πόλις ἡμῶν.
ἀλλὰ πέραινε μόνον
μήτε δεδραμένα μήτ' εἰ-
ρημένα πω πρότερον· μι-
σοῦσι γὰρ ἦν τὰ παλαιὰ
πολλάκις θεῶνται.

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571. *νῦν δὴ δεῖ*] The time for expounding the principles of the *γυναικοκρατία* has arrived: and the Chorus greet their chieftainess with a little song of advice and encouragement; the strophe, probably, to an antistrophe which has dropped out after line 729 infra. It consists of eighteen lines, all but four of which are composed of a choriamb and an Ionic *a minore*. The Ionic is twice shorn of its final syllable, and so becomes an anapaest, and once of its first syllable, and so becomes a bacchic foot. Also the first line has a dissyllabic, and the fourth a monosyllabic, base. And of course in all non-continuous metres the final syllable may be either long or short: *παντὸς μέτρου ἀδιάφορός ἐστιν ἡ τελευταία συλλαβή, ὥστε δύνασθαι εἶναι αὐτὴν καὶ βραχεῖαν καὶ μακράν.* — Hephaestion, iv. 2. Of the four remaining lines, the fifth, eighth, and eleventh are trochaic dipodies; whilst the final line has an additional trochaic foot, and is therefore a trochaic dimeter brachycatalectic. The metrical scheme of the chorus is set out in the Appendix. The first line appears in the MSS. as *νῦν δὴ δεῖ σε πυκνὴν φρένα καὶ φιλόσοφον ἐγείρειν*, but I have struck out the words *φρένα καὶ φιλόσοφον*, which are useless to the sense, and destructive to the metre, and have plainly crept into the text from some gloss on the words

CHOR. Now waken your intellect bright,
Your soul philosophic, that knows
So well for your comrades to fight.
For all to our happiness goes
The project your tongue will disclose,
As with thousands of joys you propose
The citizen life to endow.
Now show us what things you can do!
It is time; for the populace now
Requires an original new
Experiment; only do you
Some novelty bring from your store
Never spoken or done heretofore.
The audience don't like to be cheated
With humours too often repeated.

πυκνὴν φροντίδα. They are however retained in the translation.

573. *κοινῇ γάρ*] The Chorus are explaining why they had used the words *ταῖσι φίλαισιν ἀμύνειν*. "We say *to assist your friends*, for you are not acting for yourself only: it is for the cause of Womanhood in general that the scheme which you are about to expound is set in motion (literally, *the scheme of your tongue is proceeding*), embellishing the civic populace with ten thousand blessings of life. You are fighting the battle of us all."

576. *δηλοῦν ... δύνασαι*] *Show what thou canst do.* The infinitive is here, as constantly elsewhere, employed for the imperative, *χρὴ* or some such word being understood.

580. *τὰ παλαιὰ πολλάκις*] There is doubtless here a covert reflection upon the poet's rivals, with whose constant harping on the self-same topics he is fond of contrasting his own boundless variety and originality. "Unlike them," he says in the Clouds, "I am *ἀεὶ καινὰς ἰδέας εἰσφέρων, οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιάς.*"—Clouds 547, 548. "You should love and cherish a poet," he says in the Wasps, "who is ever seeking *καινόν τι λέγειν κἀξευρίσκειν.*" — Wasps 1053. And compare the opening scene of the Frogs. He was probably unjust to his rivals, but that his own self-praise was justified, the existing comedies abundantly testify. If the entire sentence from *μισοῦσι* to *θεῶνται* were read as one line, as it is by Brunck and the older editors, it would be in the same metre as the concluding lines of the Wasps. See the note on Wasps 1518.

ἀλλ' οὐ μέλλειν, ἀλλ' ἅπτεσθαι καὶ δὴ χρὴ ταῖς διανοίαις,
ὡς τὸ ταχύνειν χαρίτων μετέχει πλεῖστον παρὰ τοῖσι θεαταῖς.

ΠΡ. καὶ μὴν ὅτι μὲν χρηστὰ διδάξω πιστεύω· τοὺς δὲ θεατὰς,
εἰ καινοτομεῖν ἐθελήσουσιν καὶ μὴ τοῖς ἠθάσι λίαν
τοῖς τ' ἀρχαίοις ἐνδιατρίβειν, τοῦτ' ἔσθ' ὃ μάλιστα δέδοικα. 585
ΒΛ. περὶ μὲν τοίνυν τοῦ καινοτομεῖν μὴ δείσῃς· τοῦτο γὰρ ἡμῖν
δρᾶν ἀντ' ἄλλης ἀρχῆς ἐστιν, τῶν δ' ἀρχαίων ἀμελῆσαι.
ΠΡ. μή νυν πρότερον μηδεὶς ὑμῶν ἀντείπῃ μηδ' ὑποκρούσῃ,

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581. ἅπτεσθαι] *To begin the fray,* ταῖς διανοίαις, *with your novel thoughts and arguments.* These are the weapons with which she is to fight. Compare Clouds 943,

ῥηματίοισιν καινοῖς αὐτὸν
καὶ διανοίαις καταταξεύσω.

With the expression χαρίτων μετέχει πλείστου in the following line, Brunck compares Frogs 334, χαρίτων πλεῖστον ἔχουσαν μέρος.

583. τοὺς δὲ θεατάς] She is confident in the merits of her case, but fears that the audience may not approve of so novel a scheme. τοὺς θεατὰς is the accusative placed *before* the conjunction, instead of the nominative placed after it. So Birds 652, 653, 1269, 1270 and passim. And compare such passages as that in Romeo and Juliet, iv. 2,

Now, afore God, this reverend holy friar,
All our whole city is much bound to him.

Throughout the ensuing discussion, the long Aristophanics of the text are in the translation unworthily represented by anapaestic dimeters, in which many lines are omitted, and a few added, and which generally aim at giving rather the spirit of the argument than a literal rendering of the words. At the time they were written it was supposed that in this play, as in the Lysistrata and the Thesmophoriazusae, it would be necessary to leave such large blanks in the translation as would unfit it for appearing in juxtaposition with the Greek, and consequently various liberties were taken, for which it is hoped that these considerations may be accepted as an adequate apology.

584. καινοτομεῖν] It must have been sufficiently diverting to an Athenian audience to hear themselves described as too fond of standing in the old ways, and impatient of everything novel and untried. For of course, as Blepyrus immediately reminds his wife, their distinguishing characteristic throughout all their history was their inexhaustible love of novelty and change. This indeed was their very reason for adopting Praxagora's revolutionary scheme,

So come to the point, and at once: for delay
Is a thing the spectators detest in a play.

PRAX. I've an excellent scheme, if you will but believe it;
But I cannot be sure how our friends will receive it;
Or what they will do, if the old I eschew,
And propound them a system erratic and new.
This makes me a trifle alarmed and faint-hearted.

BLEP. As to that, you may safely be fearless and bold:
We adore what is new, and abhor what is old.
This rule we retain when all else has departed.

PRAX. Then all to the speaker in silence attend,

ἐδόκει γὰρ τοῦτο μόνον ἐν τῇ πόλει
οὔπω γεγενῆσθαι.—Supra 456, 457.

In Thucydides, iii. 38, Cleon, struggling to maintain the decree for the massacre of the Mitylenaeans, says that the Athenians were *δοῦλοι τῶν ἀεὶ ἀτόπων, ὑπερόπται δὲ τῶν εἰωθότων*. And the same character is constantly given of them by Isocrates, Demosthenes, and the other political orators.

587. *ἀντ' ἄλλης ἀρχῆς*] *Ἀντὶ τοῦ ἄρχειν τὸ καινοτομεῖν*, as the Scholiast rightly explains it. The speaker is playing on the words *ἀρχῆς* and *ἀρχαίων*. They have lost their fair empire, the *καλὴν ἀρχὴν* of which Aristophanes speaks in the Knights (*ὦ Δῆμε, καλήν γ' ἔχεις ἀρχήν*), and now their only substitute is *καινοτομεῖν* and to keep clear of *τῶν ἀρχαίων*, and whatever is in any way connected with *ἀρχή*.

588. *μή νυν κ.τ.λ.*] Praxagora, hitherto a mere innocent inquirer, proceeds to develop her scheme with the air and authority of a lawgiver. Yet she has not told her husband that she had been the leader of the movement, or the speaker in the Assembly, or that she is the elected chieftainess of the New Republic. Aristophanes seems to have thought this unnecessary; the audience knew it, and that was enough for his purpose. It is not until the discussion has closed that she mentions, and then only incidentally (infra 714), that she is now the ruler of the state. At the outset she stipulates that nobody shall gainsay or interrupt her, so that her entire plan may be presented to her audience before the heckling begins. *ὑποκρούειν* is the regular word for interrupting a speaker. Cf. supra 256, infra 596, Ach. 38. So in Lucian's Toxaris, the Hellenic speaker, having been allowed to finish his own speech without interruption, begins at once to interpose in the Scythian's reply. And the latter says, *ὁρᾷς, τοῦτο ὡς ἐριστικὸν ποιεῖς καὶ*

πρὶν ἐπίστασθαι τὴν ἐπίνοιαν καὶ τοῦ φράζοντος ἀκοῦσαι.
Κοινωνεῖν γὰρ πάντας φήσω χρῆναι πάντων μετέχοντας,
κἀκ ταὐτοῦ ζῆν, καὶ μὴ τὸν μὲν πλουτεῖν, τὸν δ' ἄθλιον εἶναι,
μηδὲ γεωργεῖν τὸν μὲν πολλὴν, τῷ δ' εἶναι μηδὲ ταφῆναι·
μηδ' ἀνδραπόδοις τὸν μὲν χρῆσθαι πολλοῖς, τὸν δ' οὐδ' ἀκολούθῳ·
ἀλλ' ἕνα ποιῶ κοινὸν πᾶσιν βίοτον καὶ τοῦτον ὅμοιον.

ΒΛ. πῶς οὖν ἔσται κοινὸς ἅπασιν; ΠΡ. κατέδει σπέλεθον πρότερός μου.
ΒΛ. καὶ τῶν σπελέθων κοινωνοῦμεν; ΠΡ. μὰ Δί', ἀλλ' ἔφθης μ' ὑποκρούσας.
τοῦτο γὰρ ἤμελλον ἐγὼ λέξειν· τὴν γῆν πρώτιστα ποιήσω

δικανικὸν, ὑποκρο΄ων μεταξὺ καὶ διαφθείρων μου τὸν λόγον· ἐγὼ δὲ ἡσυχίαν ἦγον, σοῦ λέγοντος.—Toxaris, 38.

589. τοῦ φράζοντος] She uses the masculine because, as Bergler observes, she is enunciating a general maxim, *Oratori auscultandum.* She *means*, of course, "Listen to me," but she puts it in the form of a general rule, "Listen to the speaker."

590. Κοινωνεῖν] The first word of Praxagora's address strikes the keynote of the scheme she is about to propose, a scheme which aims at making a clean sweep of the existing order of things, social as well as political, and setting up in its place a system of pure unadulterated communism, under the control of the women. This is the more surprising, because the special qualification put forward by the women in their bid for power is the intense innate conservatism of their sex (supra 215–238), as contrasted with the incessant craving for novelty and change exhibited by the men. But the theories of Plato, which we now find embodied in the Fifth Book of his Republic, were beginning to attract very general attention; and Aristophanes, having gone so far on one tack, suddenly finds before him a unique opportunity for bringing those theories into ridicule and caricature; and, unable to resist the temptation, he throws to the winds the consistency of his plot. Some remarks on this subject will be found in the Introduction to the play.

592. μηδὲ ταφῆναι] These words occur again in Plutus 556, where Poverty says that a poor man's lot is "*for ever to toil and to slave At Poverty's call: and to leave after all not even enough for a grave,*" καταλείψει μηδὲ ταφῆναι. There, however, the reference is to the cost of the funeral; here, to the ground required for the interment.

593. οὐδ' ἀκολούθῳ] *Not even a single attendant or body servant.* ἀκόλουθος· θεράπων περὶ τὸ σῶμα.—Hesychius. To be without an ἀκόλουθος was a sign of extreme destitution. Reiske refers to Dio Chrys., p. 486 D, οὐ μόνον ἄοικος καὶ ἀνέστιος, ἀλλὰ μηδὲ ἀκόλουθον ἕνα γοῦν ἐπαγόμενος, as if the want of a pedisequus was more grievous than the want of hearth and home. And Dr. Blaydes refers to the oration of Lysias against

And don't interrupt till I come to the end,
And weigh and perpend, till you quite comprehend,
The drift and intent of the scheme I present.
The rule which I dare to enact and declare,
Is that all shall be equal, and equally share
All wealth and enjoyments, nor longer endure
That one should be rich, and another be poor,
That one should have acres, far-stretching and wide,
And another not even enough to provide
Himself with a grave: that this at his call
Should have hundreds of servants, and that none at all.
All this I intend to correct and amend:
Now all of all blessings shall freely partake,
One life and one system for all men I make.

BLEP. And how will you manage it? PRAX. First, I'll provide
That the silver, and land, and whatever beside

Diogeiton, 23, where Diogeiton is said to have turned his grandchildren out of their own house *ἀνυποδήτους, οὐ μετὰ ἀκολούθου, οὐ μετὰ στρωμάτων, οὐ μετὰ ἱματίων*. The name was perpetuated both in the Greek empire and in the church, one of the highest dignitaries in the former, and one of the lowest ministers in the other, being designated an acolythe or acolyte.

595. *καπέδει σπέλεθον*] Praxagora has stipulated that she shall be allowed to unfold her plan without any interruption, but hardly has she got through five lines, when her husband strikes in with a quite unnecessary question. This so exasperates the lady that she hurls at his head a slang expression of abuse, *You shall eat muck before I do*. Blepyrus affects to suppose this to be part of her scheme, and innocently inquires whether her communistic system extends to the muck, so that she will share it with him. *No*, she says, *but you were too quick with your interruption; you forestalled me by breaking in upon my speech, ἔφθης μ' ὑποκρούσας. You interrupted me by asking a question which my next words would have answered*. After this little ebullition, though Blepyrus continues to interrupt, they get on amicably enough. As to *σπέλεθον*, see Acharnians 1170. These two lines are omitted in the translation, which proceeds as if the Greek ran, ΒΛ. *πῶς οὖν ἔσται κοινὸς ἅπασιν*. ΠΡ. *τὴν γῆν πρώτιστα ποιήσω*.

597. *τὴν γῆν κ. τ λ.*] This abolition of private property is very prominently put forward by Plato, though of course in *his* Republic it applies not to the

κοινὴν πάντων καὶ τἀργύριον καὶ τἄλλ' ὁπόσ' ἐστὶν ἑκάστῳ.
εἶτ' ἀπὸ τούτων κοινῶν ὄντων ἡμεῖς βοσκήσομεν ὑμᾶς
ταμιευόμεναι καὶ φειδόμεναι καὶ τὴν γνώμην προσέχουσαι. 600
ΒΛ. *πῶς οὖν ὅστις μὴ κέκτηται γῆν ἡμῶν, ἀργύριον δὲ*
καὶ Δαρεικούς, ἀφανῆ πλοῦτον; ΠΡ. *τοῦτ' ἐς τὸ μέσον καταθήσει.*
ΒΛ. *κἂν, μὴ καταθεὶς, ψευδορκήσῃ; κἀκτήσατο γὰρ διὰ τοῦτο.*
ΠΡ. *ἀλλ' οὐδέν τοι χρήσιμον ἔσται πάντως αὐτῷ.* ΒΛ. *κατὰ δὴ τί;*
ΠΡ. *οὐδεὶς οὐδὲν πενίᾳ δράσει· πάντα γὰρ ἕξουσιν ἅπαντες,* 605

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citizens generally, but only to one particular class, the *φύλακες*, or warders of the state. "Must they not live in some such fashion as this?" asks Socrates at the end of the third book (chap. 22, 416 D), *πρῶτον μὲν οὐσίαν κεκτημένον μηδεμίαν μηδένα ἰδίαν, ἂν μὴ πᾶσα ἀνάγκη· ἔπειτα οἴκησιν καὶ ταμιεῖον μηδενὶ εἶναι μηδὲν τοιοῦτον, εἰς ὃ οὐ πᾶς ὁ βουλόμενος εἴσεισι. . . . φοιτῶντας δὲ εἰς ξυσσίτια, ὥσπερ ἐστρατοπεδευμένους, κοινῇ ζῆν.* And in the twelfth chapter of the fifth book (464 B) he refers back to this statement, *ἔφαμέν που οὔτε οἰκίας τούτοις* (sc. *τοῖς φύλαξι*) *ἰδίας δεῖν εἶναι, οὔτε γῆν, οὔτε τι κτῆμα.*

601. *ἀργύριον καὶ Δαρεικούς*] The silver of Laureium, and the gold of Persia. The Darics are the famous gold coins of the Persian empire, which from the comparison made by Greek writers between their value and that of their own coinage would be deemed worth about 16*s.* 3*d.* each, but which, from the specimens still extant in the British Museum and elsewhere, appear to have been really worth about 21*s.* 10*d.* of our money. See Hussey's Ancient Weights and Money, vii. 3. We know that Darius, the son of Hystaspes, purified the gold coinage of Persia (Hdt. iv. 166), but it is certain that the Daric was in use long before his time. *εἰσὶ μὲν χρυσοῖ στατῆρες οἱ Δαρεικοί. ἐκλήθησαν δὲ Δαρεικοὶ οὐχ, ὡς οἱ πλεῖστοι νομίζουσιν, ἀπὸ Δαρείου τοῦ Ξέρξου πατρὸς, ἀλλ' ἀφ' ἑτέρου τινὸς παλαιοτέρου βασιλέως.*—Harpocration and Suidas s. v. and the Aldine Scholiast here. Indeed, the great profusion in which they were everywhere found at the time of the Persian wars seems to show that they must have been in existence for a very considerable time. When Xerxes was marching to the invasion of Hellas, a Lydian named Pythius entertained the king and his whole army, and afterwards offered all his wealth (other than his land and the slaves who tilled it) to fill the coffers of the king. That wealth consisted of a vast amount of silver, and four million (all but 7,000) Darics of gold. Xerxes, instead of taking the money, added the 7,000 Darics required to complete the four millions (Hdt. vii 27-30). On a smaller scale is the anecdote of the Asiatic who endeavoured to bribe the Athenian Cimon by giving him two goblets, one filled with Darics of silver and the other with Darics of gold; for

Each man shall possess, shall be common and free,
One fund for the public; then out of it we
Will feed and maintain you, like housekeepers true,
Dispensing, and sparing, and caring for you.

BLEP. With regard to the land, I can quite understand,
But how, if a man have his money in hand,
Not farms, which you see, and he cannot withhold,
But talents of silver and Darics of gold?

PRAX. All this to the stores he must bring. BLEP. But suppose
He choose to retain it, and nobody knows;
Rank perjury doubtless; but what if it be?
'Twas by that he acquired it at first. PRAX. I agree.
But now 'twill be useless; he'll need it no more.

BLEP. How mean you? PRAX. All pressure from want will be o'er.
Now each will have all that a man can desire,

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there were silver Darics too, though the name, when standing alone, signifies as a rule the golden coin.—Plutarch, Cimon, x. See also Aelian, V. H. i. 22; Lysias against Eratosthenes, 12. Perizonius (on Aelian ubi supra) supposes that the older King Darius to whom Harpocration refers was the "Darius the Mede" mentioned by the Prophet Daniel; and this is likely enough, whatever may have been the real origin of the name "Daric."

602. *ἀφανῆ πλοῦτον*] This is a legal term, signifying *movable property*, as contrasted with lands and houses, which are always *in situ*, can easily be identified, and cannot be concealed or carried away. *ἀφανὴς οὐσία καὶ φανερά. ἀφανὴς μὲν ἡ ἐν χρήμασι καὶ σώμασι καὶ σκεύεσι, φανερὰ δὲ ἡ ἔγγειος.*—Harpocration. The reason of the names is excellently illustrated by the present passage.

603. *κἂν, μὴ καταθεὶς, ψευδορκήσῃ;*] So I think we should read these words, in lieu of the ordinary *καὶ μὴ καταθεὶς ψευδορκήσει*, which is usually continued to Praxagora, and does not afford an altogether satisfactory meaning. But with the slight alterations made above in the text, all difficulty appears to be removed. *How if he does not deposit them at the stores, but perjures himself by swearing that he has brought in all his substance?* (He is likely enough to retain them by perjury) *for it was by perjury that he got them.* *διὰ τοῦτο* means, as the Scholiast says, *διὰ τὸ ἐπιορκεῖν*, or more strictly, *διὰ τὸ ψευδορκεῖν.*

605. *πενίᾳ*] *By reason of poverty.* *ἀντὶ τοῦ, οὐδεὶς αἰσχρόν τι δράσει, ἢ ἐργάσεταί τι, παρακειμένων ἀφθόνως ἅπασιν.*—Scholiast.

ἄρτους, τεμάχη, μάζας, χλαίνας, οἶνον, στεφάνους, ἐρεβίνθους.
ὥστε τί κέρδος μὴ καταθεῖναι; σὺ γὰρ ἐξευρὼν ἀπόδειξον.
ΒΛ. οὔκουν καὶ νῦν οὗτοι μᾶλλον κλέπτουσ', οἷς ταῦτα πάρεστι;
ΠΡ. πρότερόν γ', ὥταῖρ', ὅτε τοῖσι νόμοις διεχρώμεθα τοῖς προτέροισιν·
νῦν δ', ἔσται γὰρ βίος ἐκ κοινοῦ, τί τὸ κέρδος μὴ καταθεῖναι;
ΒΛ. ἢν μείρακ' ἰδὼν ἐπιθυμήσῃ καὶ βούληται σκαλαθῦραι,
ἔξει τούτων ἀφελὼν δοῦναι· τῶν ἐκ κοινοῦ δὲ μεθέξει
ξυγκαταδαρθών. ΠΡ. ἀλλ' ἐξέσται προῖκ' αὐτῷ ξυγκαταδαρθεῖν.
καὶ ταύτας γὰρ κοινὰς ποιῶ τοῖς ἀνδράσι συγκατακεῖσθαι
καὶ παιδοποιεῖν τῷ βουλομένῳ. ΒΛ. πῶς οὖν, εἰ πάντες ἴασιν
ἐπὶ τὴν ὡραιοτάτην αὐτῶν καὶ ζητήσουσιν ἐρείδειν;
ΠΡ. αἱ φαυλότεραι καὶ σιμότεραι παρὰ τὰς σεμνὰς καθεδοῦνται·

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608. *μᾶλλον κλέπτουσι*] He is alluding here, as he alludes in almost all his comedies, to the peculation of the demagogues and the state officials. And as to the *μᾶλλον*, compare the passage in Xen. Anab. iv. 6 (already cited in the note on Wasps 1100) where Cheirisophus says, jokingly, to Xenophon, *καὶ ἐγὼ ὑμᾶς ἀκούω τοὺς Ἀθηναίους δεινοὺς εἶναι κλέπτειν τὰ δημόσια, καὶ μάλα ὄντος δεινοῦ τοῦ κινδύνου τῷ κλέπτοντι, καὶ τοὺς κρατίστους μέντοι* ΜΑΛΙΣΤΑ.

611. *σκαλαθῦραι*] *Συνουσιάσαι.*—Scholiast. Hitherto we have been dealing with the subject of the community of goods; but with this suggestion of Blepyrus we pass over to another branch of the Platonic scheme, that which is called in the Republic *ἡ τῶν γυναικῶν τε καὶ παίδων κοινωνία τοῖς φύλαξιν*. See the note three lines below. To this branch forty lines are devoted; and we then return to the question of the community of goods. The subject now broached, however, reappears in Praxagora's peroration, infra 693-709; and again in the scene of the three hags, infra 877-1111.

612. *τούτων*] That is, *of his own private property*, which he has not brought into the public stores. But the commentators have strangely misconceived the meaning of the latter part of the line. Dr. Blaydes renders it "*Postquam autem cum illa dormierit, communium participabit;* et tantum inde argenti sumet quantum puellae donaverit." And he adds "Assumtum Blepyri hoc est: Si quis puellam formosam viderit, pecunia ei numerata vel praesenti (ut dicitur) opus futurum, quam puellae extemplo donet, tantundem mox ex acervo recuperaturus." But this is not the meaning of the passage. The words *τῶν ἐκ κοινοῦ* are a mere piece of flippancy on the part of Blepyrus, meaning "the pleasures they will share together," or in other words "the pleasures of love."

614. *κοινάς*] This is, in truth, the very language of Plato in the fifth book of

Cakes, barley-loaves, chestnuts, abundant attire,
Wine, garlands and fish: then why should he wish
The wealth he has gotten by fraud to retain?
If you know any reason, I hope you'll explain.

BLEP. 'Tis those that have most of these goods, I believe,
That are always the worst and the keenest to thieve.

PRAX. I grant you, my friend, in the days that are past,
In your old-fashioned system, abolished at last;
But what he's to gain, though his wealth he retain,
When all things are common, I'd have you explain.

BLEP. If a youth to a girl his devotion would show,
He surely must woo her with presents. PRAX. O no.
All women and men will be common and free,
No marriage or other restraint there will be.

BLEP. But if all should aspire to the favours of one,
To the girl that is fairest, what then will be done?

PRAX. By the side of the beauty, so stately and grand,
The dwarf, the deformed, and the ugly will stand;
And before you're entitled the beauty to woo,

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the Republic, though here again the rule is of course applicable to the warders of the state and to none others. There will be a law, he says, *τὰς γυναῖκας ταύτας τῶν ἀνδρῶν τούτων πάντων πάσας εἶναι κοινὰς, ἰδίᾳ δὲ μηδενὶ μηδεμίαν συνοικεῖν· καὶ τοὺς παῖδας αὖ κοινοὺς, καὶ μήτε γονέα ἔκγονον εἰδέναι τὸν αὑτοῦ μήτε παῖδα γονέα*, chap. vii. 457 C. And a few lines lower he adds, As a question of utility, I think that nobody will doubt *ὡς οὐ μέγιστον ἀγαθὸν κοινὰς μὲν τὰς γυναῖκας εἶναι, κοινοὺς δὲ τοὺς παῖδας*. And again, in chap. xii. 464 B, *τοῦ μεγίστου ἀγαθοῦ τῇ πόλει αἰτία ἡμῖν πέφανται ἡ κοινωνία τοῖς ἐπικούροις τῶν τε παίδων καὶ τῶν γυναικῶν*.

617. *αἱ φαυλότεραι*] *Αἱ ἄμορφοι*.—Scholiast. As to *σιμότεραι* it is to be observed that *σιμότης*, whether in man or in woman, is throughout accounted one of the greatest possible blemishes. On *σεμνὰς* Kuster observes—"Proprie *superbas* vel *fastum prae se ferentes*. At per metonymiam consequentis pro antecedenti, *formosas, pulchras*. Puellae enim *formosae* fastu carere non solent." But I doubt if that excellent commentator, when he penned the foregoing criticism, was not himself suffering from the airs of some *formosa puella*. *σεμνὸς* is an epithet of the gods, and thence comes to be applied to men

κᾆτ' ἢν ταύτης ἐπιθυμήσῃ, τὴν αἰσχρὰν πρῶθ' ὑποκρούσει.
ΒΛ. καὶ πῶς ἡμᾶς τοὺς πρεσβύτας, ἢν ταῖς αἰσχραῖσι συνῶμεν,
οὐκ ἐπιλείψει τὸ πέος πρότερον πρὶν ἐκεῖσ' οἷ φῄς ἀφικέσθαι; 620
ΠΡ. οὐχὶ μαχοῦνται περὶ σοῦ, θάρρει, μὴ δείσῃς; ΒΛ. οὐχὶ μαχοῦνται;
περὶ τοῦ; ΠΡ. περὶ τοῦ ξυγκαταδαρθεῖν. κού σοὶ τοιοῦτον ὑπάρξει.
ΒΛ. τὸ μὲν ὑμέτερον γνώμην τιν' ἔχει· προβεβούλευται γὰρ, ὅπως ἂν
μηδεμιᾶς ᾖ τρύπημα κενόν· τὸ δὲ τῶν ἀνδρῶν τί ποιήσει;
φεύξονται γὰρ τοὺς αἰσχίους, ἐπὶ τοὺς δὲ καλοὺς βαδιοῦνται. 625
ΠΡ. ἀλλὰ φυλάξουσ' οἱ φαυλότεροι τοὺς καλλίους ἀπιόντας
ἀπὸ τοῦ δείπνου καὶ τηρήσουσ' ἐπὶ τοῖσιν δημοσίοισιν
[οἱ φαυλότεροι]· κούκ ἐξέσται παρὰ τοῖσι καλοῖς καταδαρθεῖν
ταῖσι γυναιξὶ πρὶν ἂν τοῖς αἰσχροῖς καὶ τοῖς μικροῖς χαρίσωνται.
ΒΛ. ἡ Λυσικράτους ἄρα νυνὶ ῥὶς ἴσα τοῖσι καλοῖσι φρονήσει. 630

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and women, who in beauty, stateliness, and nobility of mind and manners seem to come nearest the gods.

620. *ἐκεῖσ' οἷ φῄς*] Πρὸς τὰς εὐμόρφους, says the Scholiast, rightly as regards the meaning, though as Blepyrus is referring to the language employed by Praxagora, the Scholiast ought perhaps to have written *πρὸς τὰς σεμνάς*. He is speaking of the old men here, but the young man asks the same question, infra 1080.

621. *οὐχὶ μαχοῦνται περὶ σοῦ*] Blepyrus is apprehensive lest a certain disaster should befall him: on which Praxagora says, "You need not be alarmed: you will not be in such request as you anticipate. They won't fight about you." Blepyrus does not quite catch her meaning. "Won't fight!" he retorts, "what for?" "For the honour of being your bedfellow," she replies. "No such disaster as you fear will befall you." *ὑπάρξει* is used here exactly as in Soph. Antigone 931:—

τοιγὰρ τούτων τοῖσιν ἄγουσιν
κλαύμαθ' ὑπάρξει.

Lines 619–622 are omitted in the translation. For *κού σοὶ* the MSS. and editions have *καὶ σοί*.

623. *τὸ μὲν ὑμέτερον*] *Your part* (that is, the provision made for the ladies) *γνώμην τιν' ἔχει has some sense in it. τὸ μὲν ὑμέτερον* is equivalent to *τὸ τῶν γυναικῶν*, and therefore Blepyrus, speaking of the men's part, says *τὸ δὲ τῶν ἀνδρῶν* instead of *τὸ δὲ ἡμέτερον*. With the expression *γνώμην τιν' ἔχει* compare *γνώμην ἔχον*, Wasps 64.

624. *τρύπημα κενόν*] *Τρύπημα* seems properly to have signified an *oar hole*:

Your court you must pay to the hag and the shrew.

BLEP. For the ladies you've nicely provided no doubt;
No woman will now be a lover without.
But what of the men? For the girls, I suspect,
The handsome will choose, and the ugly reject.

PRAX. No girl will of course be permitted to mate
Except in accord with the rules of the state.
By the side of her lover, so handsome and tall,
Will be stationed the squat, the ungainly and small.
And before she's entitled the beau to obtain,
Her love she must grant to the awkward and plain.

BLEP. O then such a nose as Lysicrates shows
Will vie with the fairest and best, I suppose.

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see Peace 1234; and there probably is here, as there certainly is there, an allusion to the fraudulent tricks of trierarchs, who sometimes did not provide the full complement of rowers, so that some τρυπήματα were κενά.

626. ἀλλὰ φυλάξουσ' κ.τ.λ.] The φαυλότεροι, the ugly, stunted, clownish, and other unacceptable wooers will keep an eye on the dandies, as they emerge from the banquet (infra 694) flushed with love and wine (infra 948), and when they go to pay court to their lady loves will claim the precedence, which, says Praxagora, the law awards them. The translation of this little speech seems to have quite lost touch with the original.

627. ἐπὶ τοῖσιν δημοσίοισιν] Τόποις.—Scholiast. In the public places, such as the δίοδοι mentioned 693 infra.

628. οἱ φαυλότεροι] The repetition of these two words can hardly be right. And having regard to the contrasted epithets in lines 701, 705 infra, I think that, combining the suggestions of various critics, we might read lines 628, 629 as follows:—

κοὐκ ἐξέσται παρὰ τοῖσι καλοῖς τοῖς τ' εὐπρεπέσιν καταβαρθεῖν
ταῖσι γυναιξί, πρὶν ἂν τοῖς αἰσχροῖς καὶ τοῖς σιμοῖς χαρίσωνται.

But this is too uncertain to justify an alteration of the text, and I have therefore, with some of my predecessors, been content to enclose the words in brackets.

630. ἢ Λυσικράτους ῥίς] Σιμὸς καὶ αἰσχρὸς ὁ Λυσικράτης.—Scholiast. And yet he was apparently what we call "a ladies' man," and endeavoured, by dyeing his hair, to make himself look younger. See 736 infra. His nose may now hold itself as high as anybody's.

ΠΡ. *νὴ τὸν Ἀπόλλω· καὶ δημοτική γ' ἡ γνώμη καὶ καταχήνη*
τῶν σεμνοτέρων ἔσται πολλὴ καὶ τῶν σφραγῖδας ἐχόντων,
ὅταν ἐμβάδ' ἔχων εἴπῃ, προτέρῳ παραχώρει, κἄτ' ἐπιτήρει,
ὅταν ἤδη 'γὼ διαπραξάμενος παραδῶ σοι δευτεριάζειν.
ΒΛ. *πῶς οὖν οὕτω ζώντων ἡμῶν τοὺς αὐτοῦ παῖδας ἕκαστος* 635
ἔσται δυνατὸς διαγιγνώσκειν; ΠΡ. *τί δὲ δεῖ; πατέρας γὰρ ἅπαντας*
τοὺς πρεσβυτέρους αὐτῶν εἶναι τοῖσι χρόνοισιν νομιοῦσιν.
ΒΛ. *οὐκοῦν ἄγξουσ' εὖ καὶ χρηστῶς ἐξῆς τότε πάντα γέροντα*
διὰ τὴν ἄγνοιαν, ἐπεὶ καὶ νῦν γιγνώσκοντες πατέρ' ὄντα
ἄγχουσι. τί δῆθ', ὅταν ἀγνὼς ᾖ, πῶς οὐ τότε κἀπιχεσοῦνται; 640

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631. *καταχήνη*] *A derision, a mocking of.* The word is used in precisely the same sense in Wasps 575, where Philocleon, after narrating the manner in which great and wealthy criminals abase themselves before the poor and needy dicast, exclaims:—

ἆρ' οὐ μεγάλη τοῦτ' ἔστ' ἀρχὴ καὶ τοῦ πλούτου καταχήνη;
Is this not a fine dominion of mine, a jape upon wealth with its show and its pride?

On *σφραγῖδες* as a sign of luxury cf. Clouds 332.

633. *ἐμβάδ' ἔχων*] Here *ἐμβὰς* means a coarse rustic shoe, see supra 345; and *ὁ ἐμβάδ' ἔχων* is the country clown as contrasted with *ὁ σφραγῖδ' ἔχων*, the town gentleman. The *ἐμβάδ' ἔχων* is *πρότερος*, the other has to play the second fiddle, *δευτεριάζειν*. A fuller illustration is given of this infra 701–709.

635. *πῶς διαγιγνώσκειν*] Here again we are treading in the footsteps of the Platonic Socrates. *πατέρας δὲ καὶ θυγατέρας πῶς διαγνώσονται ἀλλήλων*; *Οὐδαμῶς, ἦν δ' ἐγώ. But in what way*, said he, *will they distinguish the respective fathers and daughters? In no way*, said I.—Republic, v, chap. ix. 461 C, D. The system of Praxagora has never, I suppose, been anywhere adopted in its entirety, unless, indeed, it was introduced into Persia by the fanatic Mazdak in the sixth century of our era; see Gibbon's Decline and Fall, chap. xlii, and Milman's note. But the problem here raised must frequently have been faced in Ceylon, Tibet, and other Asiatic regions, where women are the polygamists. "The choice of a wife," says Mr. Andrew Wilson in his interesting work on Tibet, "is the right of the elder brother; and among all the Tibetan-speaking people it universally prevails that the contract he makes is understood to involve a marital contract with all the other brothers if they choose to avail themselves of it." Consequently there is sometimes but one wife between five or six brothers. These numerous husbands with their one wife constitute one family; and

PRAX. O yes 'tis a nice democratic device,
A popular system as ever was tried,
A jape on the swells with their rings and their pride.
Now, fopling, away, Gaffer Hobnail will say,
Stand aside: it is I have precedence to-day.
BLEP. But how, may I ask, will the children be known?
And how can a father distinguish his own?
PRAX. They will never be known: it can never be told;
All youths will in common be sons of the old.
BLEP. If in vain to distinguish our children we seek,
Pray what will become of the agèd and weak?
At present I own, though a father be known,
Sons throttle and choke him with hearty goodwill;
But will they not do it more cheerily still,
When the sonship is doubtful? PRAX. No, certainly not.

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the strong family feeling prevailing amongst them "prevents any difficulty arising in connexion with the children, who are regarded as scions of the house rather than of one particular member of it." "There is no noticeable difference in the relationship of a child to his different fathers." The surplus women are provided for in the Lamian nunneries. See Andrew Wilson's *The Abode of Snow*, chapter XXXV. These customs prevail even among the Tibetan tribe known as the Ladakis, who dwell under the rule of Kashmir among the Western Himalayas. See Knight, *Where Three Empires meet*, chap. ix. Mr. Wilson refers to Caesar De Bello Gallico, v. 14, where it is said that a somewhat similar custom existed amongst the ancient Britons, a little group of ten or twelve having their wives in common. To some extent also, under the laws of Lycurgus, the like question must have arisen in Sparta.—Plutarch, Lycurgus, chap. xv.

639. καὶ νῦν] It should be observed that Blepyrus and his wife employ the adverbs νῦν and τότε in exactly opposite senses. Blepyrus, not realizing that the revolution of which they are speaking is already an accomplished fact, uses νῦν of the old established government, and τότε of, what he considers, the impending γυναικοκρατία. Praxagora, on the other hand, already the chieftainess of the just established γυναικοκρατία, uses νῦν of that government, and τότε of the pre-existing and now abolished system. Her νῦν therefore answers to the τότε, and her τότε to the νῦν, of Blepyrus.

640. ἄγχουσι] This charge is brought

ΠΡ. ἀλλ' ὁ παρεστὼς οὐκ ἐπιτρέψει· τότε δ' αὐτοῖς οὐκ ἔμελ' οὐδὲν
τῶν ἀλλοτρίων, ὅστις τύπτοι· νῦν δ' ἢν πληγέντος ἀκούσῃ,
μὴ τὸν ἐκείνου τύπτῃ δεδιὼς, τοῖς δρῶσιν τοῦτο μαχεῖται.
ΒΛ. τὰ μὲν ἄλλα λέγεις οὐδὲν σκαιῶς· εἰ δὲ προσελθὼν Ἐπίκουρος,
ἢ Λευκόλοφος, πάππαν με καλεῖ, τοῦτ' ἤδη δεινὸν ἀκοῦσαι. 645
ΧΡ. πολὺ μέντοι δεινότερον τούτου τοῦ πράγματός ἐστι ΒΛ. τὸ ποῖον;
ΧΡ. εἴ σε φιλήσειεν Ἀρίστυλλος, φάσκων αὐτοῦ πατέρ' εἶναι.
ΒΛ. οἰμώζοι γ' ἂν καὶ κωκύοι. ΧΡ. σὺ δέ γ' ὄζοις ἂν καλαμίνθης.

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against Athenian youngsters in many of the plays of Aristophanes. See Clouds 1385; Wasps 1039; Birds 1348, 1352. It cannot be doubted that some startling instances of this crime had occurred in his days. The last words of the line are rendered by the Latin translators, "quomodo non tunc eum etiam male concacabunt?"

643. *μὴ τὸν ἐκείνου*] Sc. *πατέρα, the bystander's father.* So I think we should read for the common *μὴ αὐτὸν ἐκεῖνον*, which does not give the sense required. Hitherto, she argues, if a son assaulted his father, the bystanders would not interfere; it was no business of theirs—it was not their own father who was being evil entreated—but under the new system, the victim may, for aught they know, *be* their own father, and they will at once interpose. Praxagora is still borrowing the arguments of Plato, who draws precisely the same conclusion from the same considerations. "A youth will not now," he says, "strike or insult his senior; he will be deterred by two considerations, viz. reverence and fear: reverence lest he should perchance be striking his own parent; and fear lest the bystanders should come to his victim's assistance, some as sons, some as brothers, some as fathers." *δέος δὲ τὸ τῷ πάσχοντι τοὺς ἄλλους βοηθεῖν, τοὺς μὲν ὡς υἱεῖς, τοὺς δὲ ὡς ἀδελφούς, τοὺς δὲ ὡς πατέρας.*—Rep. v. chap. xii. 465 B.

644. *Ἐπίκουρος*] Epicurus, Leucolophus, and Aristyllus were obviously some of the most disreputable young Athenians of the day. *οὗτοι αἰσχροί*, says the Scholiast of the two former; and *αἰσχροποιὸς οὗτος* of Aristyllus. Of Epicurus and Leucolophus we know nothing further: though looking to the Athenian habit of naming children after their grandfathers, some may conjecture that the former was the grandfather of the famous philosopher, and the latter the son of the traitor Adeimantus. See Frogs 1518. Aristyllus, however, is again mentioned in Plutus 314, and that in a way which enables us to understand why a kiss from his lips would have been so specially objectionable. For it is plainly indicated there, that his face and gaping mouth had, on some occasion or other, been smothered over with dung. Cario has been telling the needy agriculturists who form the Chorus, that the god of

For now if a boy should a parent annoy,
The lads who are near will of course interfere;
For they may themselves be his children, I wot.

BLEP. In much that you say there is much to admire;
But what if Leucolophus claim me for sire,
Or vile Epicurus? I think you'll agree
That a great and unbearable nuisance 'twould be.

CHR. A nuisance much greater than this might befall you.

BLEP. How so? CHR. If the skunk Aristyllus should call you
His father, and seize you, a kiss to imprint.

BLEP. O hang him! Confound him! O how I would pound him!

CHR. I fancy you soon would be smelling of mint.

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wealth is within, and will speedily turn them all into rich and leisured men. The Chorus are not slow in expressing their surprise and delight at the prospect:—

CHORUS. He says we'll all be wealthy now: upon my word this passes, sirs.

CARIO. O, yes, you'll all be Midases, if only you've the asses' ears.

CHORUS. O, I'm so happy, I'm so glad, I needs must dance for jollity,
If what you say is really true, and not your own frivolity.

Thereupon they break out into a rustic dance, in which the Chorus personate the comrades of Odysseus, chasing Cario, who at first represents the Cyclops Polyphemus, and afterwards the enchantress Circe:—

CARIO. And now I'll change to Circe's part, who mixed her drugs with baleful art;
Who late in Corinth, as I've learned, Philonides's comrades turned
To loathsome swine in a loathsome sty,
And fed them all on kneaded dung which, kneading, she amongst them flung;
And turn you all into swine will I.
And then ye'll grunt in your bestial glee,
Wee! wee! wee!
Follow your mother, pigs! quoth she.

CHORUS. We'll catch you, Circe dear, we will; who mix your drugs with baleful skill:
Who with enchantments strange and vile ensnare our comrades and defile.
We'll hang you up, as you erst were hung
By bold Odysseus, lady fair; and then, as if a goat you were,
We'll rub your nose in the kneaded dung.
Like Aristyllus, you'll gape with glee,
Wee! wee! wee!
Follow your mother, pigs! quoth he.

648. *καλαμίνθης*] The speaker makes a slight pause after the first two syllables

ΠΡ. ἀλλ' οὗτος μὲν πρότερον γέγονεν, πρὶν τὸ ψήφισμα γενέσθαι,
ὥστ' οὐχὶ δέος μή σε φιλήσῃ. ΒΛ. δεινὸν μέντἂν ἐπεπόνθειν.
τὴν γῆν δὲ τίς ἔσθ' ὁ γεωργήσων; ΠΡ. οἱ δοῦλοι. σοὶ δὲ μελήσει,
ὅταν ᾖ δεκάπουν τὸ στοιχεῖον, λιπαρῷ χωρεῖν ἐπὶ δεῖπνον.
ΒΛ. περὶ δ' ἱματίων τίς πόρος ἔσται; καὶ γὰρ τοῦτ' ἔστιν ἐρέσθαι.
ΠΡ. τὰ μὲν ὄνθ' ὑμῖν πρῶτον ὑπάρξει, τὰ δὲ λοίφ' ἡμεῖς ὑφανοῦμεν.

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in order to bring out the last two, -μίνθης, with greater emphasis. For undoubtedly, as Dr. Blaydes observes, -μίνθης is intended to remind the audience of the μίνθος with which the face of Aristyllus was bedaubed. The reference to Aristyllus in the passage translated in the preceding note is:—

μινθώσομέν θ' ὥσπερ τράγου
τὴν ῥῖνα· σὺ δ' Ἀρίστυλλος ὑποχάσκων ἐρεῖς,
ἕπεσθε μητρὶ χοῖροι.

If Aristyllus presses his face to yours, you will certainly be smelling of μίνθος. The old grammarians thought that there must be some connexion between the words μίνθος and μίνθη. The author of the Etymol. Magn. s. v. μίνθη, after describing μίνθη as a sweet-smelling herb, adds μήποτ' οὖν ἡμεῖς μίνθον κατὰ ἀντίφρασιν τὴν δυσωδίαν καλοῦμεν. Hesychius under the one title μίνθα has τὸ ἡδύοσμον καὶ ἀνθρωπεία κόπρος. And the Scholiast on Plutus 313 appears to think that μίνθη derives its name because it is an ἄνθος ἐν τῇ κόπρῳ φυόμενον.

651. γεωργήσων] That the Athenians loved to cultivate their own lands, though of course with the assistance of numerous slaves, is plain, as from other authorities, so from countless passages in the plays of Aristophanes; especially the Acharnians and the Peace. In the latter play, as indeed in the Plutus, the Chorus consists of free Athenian γεωργοί.

652. δεκάπουν] *When the (shadow of the) gnomon is ten feet long*, that is to say, rather more than half an hour before sunset. In the primitive dials of which Aristophanes is speaking the hour was determined not by the direction, but by the length of the shadow. And according to the most careful observation which I have been able to make or procure, an object casts a shadow of "over twenty-two" times its own height at sunset, and a shadow of ten times its own height about thirty-one minutes earlier. It is plain therefore that the gnomon or (as we are accustomed to call it) *index* of an Athenian dial was one foot in height, rising vertically from the ground. Dials of this kind are frequently mentioned by the ancient writers. Thus Eubulus (apud Ath. i. 14) tells a story of a parasite who, being asked to supper when the shadow was twenty feet long, that is, just before sunset, ὁπηνίκ' ἂν Εἴκοσι

PRAX. But this, sir, is nonsense: it never could be.
That whelp was begotten before the Decree.
His kiss, it is plain, you can never obtain.
BLEP. The prospect I view with disgust and alarm.
But who will attend to the work of the farm?
PRAX. All labour and toil to your slaves you will leave;
Your business 'twill be, when the shadows of eve
Ten feet on the face of the dial are cast,
To scurry away to your evening repast.
BLEP. Our clothes, what of them? PRAX. You have plenty in store,
When these are worn out, we will weave you some more.

ποδῶν μετροῦντι τὸ στοιχεῖον ἥ, took the measurement in the morning instead of in the evening, and made his appearance just after sunrise :—

Come sup to-morrow, says a friend,
When twenty feet the shades extend.
He rises up before the lark,
And runs the dial's face to mark.
Lo, when the sun appears in view,
The shade is over twenty-two.
Off to his friend's at once he hies,
And, *Sorry I'm so late*, he cries,
'Twas urgent business made me stay.
This, though he came with break of day.

The expression "over twenty-two" is quite accurate: the shadow beyond that distance becomes imperceptible to the naked eye. Menander's parasite (apud Ath. vi. 42) measured the shadow on *his* dial by moonlight :

κληθείς ποτε
εἰς ἑστίασιν δωδεκάποδος, ὄρθριος
πρὸς τὴν σελήνην ἔτρεχε τὴν σκιὰν ἰδὼν
ὡς ἑστερίζων καὶ παρῆν ἅμ' ἡμέρᾳ.

So in Lucian's Gallus, 9, a poor man, asked out to supper, is described as συνεχὴς ἐπισκοπῶν, ὁποσάπουν τὸ στοιχεῖον εἴη. The Scholiast here explains στοιχεῖον by ἡ τοῦ ἡλίου σκιά, ὅταν ἥ δέκα ποδῶν. θέλει οὖν εἰπεῖν, ὅτε γίνεται τὸ ὀψινόν. Cf. Photius, s. v.; Suidas, s. v. δεκάπους σκιά; Scholiast on Lucian ubi supra; Pollux, vi. segm. 44. By λιπαρῷ we are to understand *bathed and oiled*. Bentley refers to Plutus 616, λιπαρὸς χωρῶν ἐκ βαλανείου.

ΒΛ. ἐν ἔτι ζητῶ· πῶς, ἤν τις ὀφλῇ παρὰ τοῖς ἄρχουσι δίκην τῳ,
πόθεν ἐκτίσει ταύτην; οὐ γὰρ τῶν κοινῶν γ' ἐστὶ δίκαιον.
ΠΡ. ἀλλ' οὐδὲ δίκαι πρῶτον ἔσονται. ΒΛ. τουτὶ δὲ πόσους ἐπιτρίψει;
ΧΡ. κἀγὼ ταύτῃ γνώμην ἐθέμην. ΠΡ. τοῦ γὰρ, τάλαν, οὕνεκ' ἔσονται;
ΒΛ. πολλῶν ἕνεκεν νὴ τὸν Ἀπόλλω· πρῶτον δ' ἑνὸς εἵνεκα δήπου,
ἤν τις ὀφείλων ἐξαρνῆται. ΠΡ. πόθεν οὖν ἐδάνεισ' ὁ δανείσας
ἐν τῷ κοινῷ πάντων ὄντων; κλέπτων δήπου 'στ' ἐπίδηλος.
ΧΡ. νὴ τὴν Δήμητρ' εὖ σε διδάσκει. ΒΛ. τουτὶ τοίνυν φρασάτω μοι,

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655. *πῶς ... πόθεν*;] The double interrogative without any conjunctive, though almost unknown in English, is so common in Greek that if I cite from the 77th epigram of Paulus Silentiarius the question *τίς τίνι ταῦτα λέγεις*; it is only as an excuse for giving a translation of that singular epigram which purports to be a dialogue between a corpse in his grave (speaking perhaps through the epitaph on his tombstone) and an indifferent passer-by:

> My name's— *What matter?* and my home— *I care not.*
> My birth was noble— *What and if it were not?*
> Glory I won— *What boots it in the tomb?*
> And here I lie— *Who says so, and to whom?*

By the words *παρὰ τοῖς ἄρχουσι* he means "in the dicastic courts," over each of which, as we know, an archon was accustomed to preside. "If one should lose an action before the archons, how and whence will he pay the fine? It would not be fair to pay it out of the common fund." *πόθεν* is taken as the equivalent to *ἐκ τίνος*, from which *ἐκ* is to be understood before *τῶν κοινῶν*.

657. *οὐδὲ δίκαι*] She is again borrowing from the Republic. *δίκαι τε καὶ ἐγκλήματα πρὸς ἀλλήλους*, says the Platonic Socrates, *οὐκ οἰχήσεται ἐξ αὐτῶν, ὡς ἔπος εἰπεῖν, διὰ τὸ μηδὲν ἴδιον ἐκτῆσθαι πλὴν τὸ σῶμα, τὰ δ' ἄλλα κοινά*;—V. chap. 12 (464 D). And Plutarch tells us that this result did actually follow from the legislation of Lycurgus. See his Lycurgus, chap. 24. It will be observed that instead of directly answering her husband's question, Praxagora raises a preliminary objection, which disposes of the assumption upon which the question is founded. This is a common meaning of *πρῶτον*, *Before we get to that point*. So in Lysistrata 497, the magistrate having said that the money was required for carrying on the war, Lysistrata takes the preliminary objection, *ἀλλ' οὐδὲν δεῖ πρῶτον πολεμεῖν*. So again in Plutus 519, 522, in the course of the dialogue between Poverty and Chremylus, a dialogue which, in many respects, recalls the present. The statement that there will be no more lawsuits naturally alarms the two old men, who are well aware that the bulk of the population, if not themselves (563 supra), gain their living, in one way or another, by means

BLEP. Just one other thing. If an action they bring,
What funds will be mine for discharging the fine?
You won't pay it out of the stores, I opine.
PRAX. A fine to be paid when an action they bring!
Why bless you, our people won't know such a thing
As an action. BLEP. No actions! I feel a misgiving.
Pray what are "our people" to do for a living?
CHR. You are right: there are many will rue it. PRAX. No doubt.
But what can one then bring an action about?
BLEP. There are reasons in plenty; I'll just mention one.
If a debtor won't pay you, pray what's to be done?
PRAX. If a debtor won't pay! Nay, but tell me, my friend,
How the creditor came by the money to lend?
All money, I thought, to the stores had been brought.
I've got a suspicion, I say it with grief,
Your creditor's surely a bit of a thief.
BLEP. Now that is an answer acute and befitting.

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of litigation. Her husband at once exclaims τουτὶ δὲ πόσους ἐπιτρίψει, *quot cives nostros, dii boni, ea res pessumdabit?* to quote Le Fevre's rendering. And even Chremes, who generally acquiesces in Praxagora's scheme, cannot help sharing the apprehensions of Blepyrus in this matter: κἀγὼ ταύτῃ γνώμην ἐθέμην, *And I too was thinking the same;* with which Dindorf compares Sophocles, Philoctetes 1448 and Hdt. i. 120. Compare St. Chrysostom, Hom. i. in Hebr. ad finem, ταύτῃ τίθεται τὰς ψήφους.

660. ἐδάνεισ'] Praxagora deals with the particular case of money lent; but her argument is equally applicable to every other sort of debt. Where there is no private property, there can be no lending of money, no selling of goods, no letting of houses, nor any other transaction whereby the relationship of debtor and creditor is created. Blepyrus therefore passes from the case of a civil debt to that of a criminal liability.

662. ΧΡ. νὴ τὴν Δήμητρ'] This entire line (with γε διδάσκεις for σε διδάσκει) was formerly given to Blepyrus; but Bentley saw that the direct address, "you explain the matter well," could not belong to the speaker who immediately adds "now then, let her tell me," and with his usual acumen transferred the first six words to the friend of Blepyrus. But this involves a slight further alteration, for Chremes never addresses Praxagora herself, but always speaks to his friend. For γε διδάσκεις we should therefore read σε διδάσκει.

τῆς αἰκείας οἱ τύπτοντες πόθεν ἐκτίσουσιν, ἐπειδὰν
εὐωχηθέντες ὑβρίζωσιν; τοῦτο γὰρ οἶμαί σ' ἀπορήσειν.
ΠΡ. ἀπὸ τῆς μάζης ἧς σιτεῖται· ταύτης γὰρ ὅταν τις ἀφαιρῇ, 665
οὐχ ὑβριεῖται φαύλως οὕτως αὖθις τῇ γαστρὶ κολασθείς.
ΒΛ. οὐδ' αὖ κλέπτης οὐδεὶς ἔσται; ΠΡ. πῶς γὰρ κλέψει μετὸν αὐτῷ;
ΒΛ. οὐδ' ἀποδύσουσ' ἄρα τῶν νυκτῶν; ΠΡ. οὐκ, ἢν οἵκοι γε καθεύδῃς,
οὐδ' ἢν γε θύραζ', ὥσπερ πρότερον· βίοτος γὰρ πᾶσιν ὑπάρξει.
ἢν δ' ἀποδύῃ γ', αὐτὸς δώσει. τί γὰρ αὐτῷ πρᾶγμα μάχεσθαι; 670
ἕτερον γὰρ ἰὼν ἐκ τοῦ κοινοῦ κρεῖττον ἐκείνου κομιεῖται.
ΒΛ. οὐδὲ κυβεύσουσ' ἄρ' ἄνθρωποι; ΠΡ. περὶ τοῦ γὰρ τοῦτο ποιήσει;

The change from the latter words to the former was inevitable, so soon as they were supposed to be spoken by Blepyrus. "By Demeter," says Chremes, in effect, "she has given you a good answer." "Then let her tell me this," says Blepyrus, propounding his next difficulty. And then turning to his wife, he adds, "That difficulty, I think, you cannot get over." The translation follows the old reading.

663. *τῆς αἰκείας*] Τῆς ὕβρεως.—Scholiast. The genitive is governed by *τὴν τιμὴν*, understood after *ἐκτίσουσιν*. *Whence shall they pay the penalty for their assault?* The *αἰκίας δίκη* (for the word is spelled *αἰκίας* as well as *αἰκείας*) is mentioned in that chapter of the Republic to which we have already so frequently referred (Book v. chap. 12, 464 E), but in a manner which may seem to indicate that the passage was subsequently added to the Platonic sketch as a reply to the Aristophanic caricature. For he dismisses all such questions with the remark that actions for violence and assault, *βιαίων* and *αἰκίας δίκαι*, will find no rightful place amongst the warders, for whose education and mode of life he is there endeavouring to provide.

665. *ἀπὸ τῆς μάζης*] Ἀπὸ τῆς τροφῆς, φησὶν, ἧς λαμβάνει ἀπὸ τοῦ δημοσίου, δίδωσι τὴν ζημίαν.—Scholiast. *μᾶζα* is one of the articles of food mentioned supra 606. There it is employed in its strict sense of barley cake, *ἄρτους καὶ μίζας*, *wheaten and barley loaves*. So Peace 853, Plutus 190–2; Plato, Republic, ii. chap. 12 (372 B), and passim. But here it is not confined to one particular eatable. It is used, as the Scholiast observes, and as is frequently the case, for food in general. There seems little, or no, similarity between this regulation of Praxagora, and the Spartan custom mentioned in Athenaeus, iv. 18, with which Bergler compares it. The Spartan offender was required to contribute a dessert, or some accessories of a dessert, but he does not seem to have been deprived of his own meal, or to have been in any way *τῇ γαστρὶ κολασθείς*.

666. *φαύλως οὕτως*] *So carelessly, with so little thought.* Cf. Peace 25. He will

But what if a man should be fined for committing
Some common assault, when elated with wine;
Pray what are his means for discharging that fine?
I have posed you, I think. PRAX. Why his victuals and drink
Will be stopped by command for awhile; and I guess
That he will not again in a hurry transgress,
When he pays with his stomach. BLEP. Will thieves be unknown?
PRAX. Why how should they steal what is partly their own?
BLEP. No chance then to meet at night in the street
Some highwayman coming our clokes to abstract?
PRAX. No, not if you're sleeping at home; nor, in fact,
Though you choose to go out. That trade, why pursue it?
There's plenty for all: but suppose him to do it,
Don't fight and resist him; what need of a pother?
You can go to the stores, and they'll give you another.
BLEP. Shall we gambling forsake? PRAX. Why, what could you stake?

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think a long time before he assaults anybody again.

668. *ἀποδύσουσ'*] See above 544, 565. From the repeated allusions in this play to these light-fingered gentry, we may infer that they were at this time carrying on their trade pretty briskly. Their *modus operandi* is described by Euelpides in Birds 496. He has been stopping too late at a name-day feast, and is leaving the city at night to return to Halimus,

But scarce I emerge from the wall
When I get such a whack with a stick on my back from a rascally thief, that I fall,
And he skims off the cloke from my shoulders or e'er for assistance I'm able to bawl.

As *ἀποδύω*, *λωποδύτης*, and the like, are specially applied to highway robberies, Praxagora's first words *οὐκ ἦν οἶκοι γε καθεύδῃς* are a mere joke; for it is certain that if a man stays at home, says Le Fevre, "tutum eum a *λωποδυτῶν* perpetuo fore, seu sub Praxagora, seu sub archonte quovis." But she quickly passes to a more serious answer, *Nor indeed if you walk abroad*. Dr. Blaydes's translation, *Nor indeed if you sleep out*, seems to miss the very gist of the argument.

670. *αὐτὸς δώσει*] 'Ο *ἀποδυόμενος, ἐκὼν, ἐξὸν αὐτῷ βέλτιον λαβεῖν.*—Scholiast. *αὐτὸς* here, as very frequently elsewhere, means *of himself, of his own accord*, "sponte sua." *κρεῖττον ἐκείνου*, in the next line means *better than the one he lost*.

672. *περὶ τοῦ*] *For what stake?* This is a special, but well-known, usage of *περί*. *περίδου μοι περὶ θυμιτιδῶν ἁλῶν.*—Ach. 772. *ἐθέλω περὶ τῆς κεφαλῆς περι-*

ΒΛ. *τὴν δὲ δίαιταν τίνα ποιήσεις;* ΠΡ. *κοινὴν πᾶσιν. τὸ γὰρ ἄστυ*
μίαν οἰκησίν φημι ποιήσειν συρρήξασ' εἰς ἓν ἅπαντα, 674
ὥστε βαδίζειν εἰς ἀλλήλους. ΒΛ. *τὸ δὲ δεῖπνον ποῦ παραθήσεις;*
ΠΡ. *τὰ δικαστήρια καὶ τὰς στοιὰς ἀνδρῶνας πάντα ποιήσω.*
ΒΛ. *τὸ δὲ βῆμα τί σοι χρήσιμον ἔσται;* ΠΡ. *τοὺς κρατῆρας καταθήσω*
καὶ τὰς ὑδρίας, καὶ ῥαψῳδεῖν ἔσται τοῖς παιδαρίοισιν
τοὺς ἀνδρείους ἐν τῷ πολέμῳ, κεἴ τις δειλὸς γεγένηται,
ἵνα μὴ δειπνῶσ' αἰσχυνόμενοι. ΒΛ. *νὴ τὸν Ἀπόλλω χάριέν γε.* 680
τὰ δὲ κληρωτήρια ποῖ τρέψεις; ΠΡ. *εἰς τὴν ἀγορὰν καταθήσω*

δόσθαι.—Knights 791. As to the interchange of the singular and plural numbers, the class and the individual representing the class, see the note on Wasps 554. And cf. in the present dialogue 618, 641, 642, and 664, 665 supra, and 688 infra.

673. *δίαιταν*] *Τὴν καθ' ἑκάστην τροφήν.*—Scholiast. *Our mode of living, the manner of our daily life.*

674. *συρρήξασ' εἰς ἓν ἅπαντα*] There are to be no more private apartments, no more private houses: the middle walls of partition are to be broken through, so that all the dwelling-houses in the whole city will become one great public establishment for the whole body of citizens in common. This again is based upon the arrangements which Plato proposed for his warders. *οἰκίας τε καὶ ξυσσίτια κοινὰ ἔχοντες, ἰδίᾳ δὲ οὐδενὸς οὐδὲν τοιοῦτο κεκτημένου.*—Book v. chap. vii (458 C). And see the passages cited in the note to 597 supra.

676. *ἀνδρῶνας*] *I will turn all the courts and porticoes into banqueting halls.* "Graeci enim *ἀνδρῶνας* appellant oecos ubi convivia virilia solent esse."—Vitruvius, vi. 7 (ed. Schneider). So in the Madness of Heracles (954) the hero, into whose soul the demon of madness has entered, is described by Euripides as *μέσον ἐς ἀνδρῶν' ἐσπεσὼν*, and feigning to prepare a banquet there. The *ἀνδρὼν*, at the wedding of Alexander the Great, was large enough to contain a hundred couches.—Ael. V. H. viii. 7.

677. *βῆμα*] *Ὁ λίθος ἐν τῷ δικαστηρίῳ.*—Scholiast. The term *λίθος*, though strictly, I suppose, applicable only to the *βῆμα* in the Pnyx (see the note on Peace 680), seems to have been loosely applied to any pulpit from which the orators spoke, and especially to the *βήματα* in the law courts.—Acharnians 683.

678. *τοῖς παιδαρίοισιν*] For it was the custom in old times, that whilst the elders reclined at the banquet, the boys entertained them by singing or reciting the praises of famous men and valiant deeds. Of this we have an excellent illustration in Peace 1265–1304. In his speech against Timarchus (168) Aeschines refers to the fact that Alexander the Great, then a boy of ten, recited and played the cithara to the Athenian ambassadors, as they sat over

BLEP. But what is the style of our living to be?
PRAX. One common to all, independent and free,
All bars and partitions for ever undone,
All private establishments fused into one.
BLEP. Then where, may I ask, will our dinners be laid?
PRAX. Each court and arcade of the law shall be made
A banqueting hall for the citizens. BLEP. Right.
But what will you do with the desk for the speakers?
PRAX. I'll make it a stand for the cups and the beakers;
And there shall the striplings be ranged to recite
The deeds of the brave, and the joys of the fight,
And the cowards' disgrace; till out of the place
Each coward shall slink with a very red face,
Not stopping to dine. BLEP. O but that will be fine.
And what of the balloting booths? PRAX. They shall go
To the head of the market-place, all in a row,

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their wine in his father's palace. It was the same in ancient Rome, "In conviviis pueri modesti, ut cantarent carmina antiqua in quibus laudes erant majorum, et assa voce, et cum tibicine" (*assa voce*, with the voice alone, unaccompanied by instrumental music).—Varro (cited by Nonius, ii. 70). Various passages relating to these old Roman recitations are collected by Macaulay in the Preface to his Lays of Ancient Rome. And although the practice of employing boys for this purpose seems to have soon died out, yet, of course, the recitations themselves have everywhere prevailed down to comparatively modern times. During the mediaeval period they were continually kept up in the halls of powerful chieftains and military knights. By the law of Castile it was part of the training of a Christian knight that "during his repast his mind was to be refreshed with the recital, from history, of deeds of ancient heroism."—Prescott's Ferdinand and Isabella, Introduction, sec. 1. The word ῥαψῳδεῖν carries us back to the Homeric poems.

681. κληρωτήρια] Since the discovery of Aristotle's Polity of Athens, it seems impossible to doubt that these were, not the vessels employed for the purpose of the dicastic sortition, but the stalls or balloting booths in which the sortition took place. The remarks of that treatise upon the dicastic arrangements at Athens are ably explained by Mr. Poste in the Classical Review (vols. vii and x). The word is supposed to occur three times in that section of the treatise

κἄτα στήσασα παρ' Ἁρμοδίῳ κληρώσω πάντας, ἕως ἂν εἰδὼς ὁ λαχὼν ἀπίῃ χαίρων ἐν ὁποίῳ γράμματι δειπνεῖ· καὶ κηρύξει τοὺς ἐκ τοῦ βῆτ' ἐπὶ τὴν στοιὰν ἀκολουθεῖν

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which deals with *τὰς κληρωτὰς ἀρχάς*; but in chap. lxiii the manuscript gives the first three letters only, and Mr. Poste's *κλη[ρωτρίδες]* seems far more probable than the *κλη[ρωτήρια]* of Mr. Kenyon and Dr. Sandys; whilst the proposal of Dr. Sandys and Mr. Poste to read in the same chapter *εἴσοδοι δέ εἰσιν εἰς τὰ κληρωτήρια* (for *εἰς τὰ δικαστήρια*) *δέκα, μία τῇ φυλῇ ἑκάστῃ*, though I feel no doubt of its correctness, is yet a pure conjecture, on which it would be unsafe to base an argument. But in the fragmentary sentences which follow chap. lxiii the word undoubtedly occurs twice, and its meaning is unmistakable. *εἰσὶ δὲ κανονίδες* (ticket-grooves) *[δέκα ἑ]ν ἑκάστῳ τῶν κληρωτηρίων. [ἐπειδὰν δ'] ἐμβάλῃ τοὺς κύβους ὁ ἄρχων, τὴν φυλὴν καλ[εῖ εἰς τὸ κ]ληρωτήριον.*—Col. 31, lines 15–18. Here *κληρωτήριον* cannot be anything else but what Dr. Sandys calls a "balloting chamber," which was probably, as Mr. Poste suggests, a mere movable erection, like our polling booths. And this accords with the testimony of all the old grammarians, Pollux alone offering the alternative of a "balloting urn." The Scholiast's note here, *τὰς κληρωτὰς ἀρχάς*, may possibly refer to the section of the Polity which contains the account of the *κληρωτήρια*. These balloting booths Praxagora will bring into the Agora, and set them up (*στήσασα*) beside the statue of Harmodius. But her subsequent arrangements have nothing to do with any dicastic proceedings. To say, as Mr. Poste says, that in the Utopia of Praxagora the men were to dine in their dicastic sections (or as he calls them, their juror brigades) involves a complete misunderstanding of Praxagora's Utopia. There are now *no* dicastic sections; all dicasts and dicastic matters have been swept for ever away. *All* citizens are to come to the banquet, and the lots are merely to assort the individual Athenians into their respective banqueting halls.

682. *στήσασα παρ' Ἁρμοδίῳ*] *Having set up the balloting booths by the statue of Harmodius.* The statues of Harmodius and Aristogeiton—not two separate statues, but a group representing the two friends in the act of delivering their assault—stood at the head of the Agora, nearest the Acropolis. Wordsworth (Athens and Attica, chap. xiv) quotes from an inscription a decree granting to some person unknown the daily banquet in the Prytaneum, a front seat at all public games, and the right of erecting a bronze equestrian statue of himself, *εἰκόνα ἑαυτοῦ χαλκῆν ἐφ' ἵππου*, in any part of the Agora he pleases, save only by Harmodius and Aristogeiton, *πλὴν παρ' Ἁρμόδιον καὶ Ἀριστογείτονα*. However, in their strange adulation of Demetrius Poliorcetes, the Athenians passed a decree *χρυσᾶς εἰκόνας ἐφ' ἅρματος στῆσαι, τοῦ τε Ἀντιγόνου καὶ Δημητρίου* (father and son) *πλησίον Ἁρμοδίου καὶ*

And there by Harmodius taking my station,
I'll tickets dispense to the whole of the nation,
Till each one has got his particular lot,
And manfully bustles along to the sign
Of the letter whereat he's empanelled to dine.
The man who has Ϡ shall be ushered away

Ἀριστογείτονος.—Diod. Sic. xx. 46. Nearly three centuries later, they more appropriately decreed to Brutus and Cassius *εἰκόνας χαλκᾶς παρά τε τὴν τοῦ Ἁρμοδίου καὶ τὴν τοῦ Ἀριστογείτονος*, forasmuch as they too were tyrannicides.—Dio. Cass. xlvii. 20. It was for a somewhat similar reason that the Chorus of men in the Lysistrata resolved to take their stand beside this group of statuary, with "swords in myrtles dressed" to bid defiance to the tyranny to which the women aspired.—Lys. 633. "Some records of the group have been traced in coins and vases, and, it is believed, even copies in sculpture. By comparison of these it is still possible to appreciate the skill with which the figures of the two youths, rushing forward together to an attack, were so composed as to display the action of both in effective combination from whichever side they were regarded."—Watkiss Lloyd, Age of Pericles, chap. xviii.

683. *ἐν ὁτοίῳ γράμματι*] *Having ascertained in what letter* (that is, in what banqueting hall) *he is to dine. δίον εἰπεῖν δικάζειν εἴπε δειπνεῖν*, says the Scholiast, merely, however, meaning that *δικάζειν* would have been the word required under the pre-Praxagorean arrangements. For while these banqueting halls were still law courts, it was the practice, in the early morn, to affix on each hall, in which a court was to be held that day, one of the second ten letters (from Λ onwards) of the Greek alphabet. The second ten letters were employed because the first ten (from Α to Κ) were appropriated for a different purpose in the process of assorting the dicastic sections. These dicastic sections, having been fully formed, ascertained the halls in which they were to sit by drawing tickets in the *κληρωτήριον*: the section, for instance, which drew a ticket marked with the letter Λ, went off to determine law suits in the hall over the portals of which the letter Λ was affixed. But under Praxagora's system all this is changed. There are no dicastic sections to be assorted, and the first ten letters are therefore available for the banqueting halls themselves. Every citizen draws his individual letter at Praxagora's balloting booths, and will be duly admitted to the banquet prepared in the hall distinguished by the same letter. Hence in the Plutus the word *γράμμα* is used to signify as well the letter on the ticket (277, 278) as the hall distinguished by that letter (972).

684. *ἐκ τοῦ βήτ'*] Τὸ *βῆτα* here, like τὸ *θῆτα* in the following line, seems to stand for the entire class who have drawn

τὴν βασίλειον δειπνήσοντας· τὸ δὲ θῆτ' ἐς τὴν παρὰ ταύτην,
τοὺς δ' ἐκ τοῦ κάππ' ἐς τὴν στοιὰν χωρεῖν τὴν ἀλφιτόπωλιν.

ΒΛ. ἵνα κάπτωσιν; ΠΡ. μὰ Δί', ἀλλ' ἵν' ἐκεῖ δειπνῶσιν. ΒΛ. ὅτῳ δὲ τὸ γράμμα
μὴ 'ξελκυσθῇ καθ' ὃ δειπνήσει, τούτους ἀπελῶσιν ἅπαντες.

ΠΡ. ἀλλ' οὐκ ἔσται τοῦτο παρ' ἡμῖν.
πᾶσι γὰρ ἄφθονα πάντα παρέξομεν·
ὥστε μεθυσθεὶς αὐτῷ στεφάνῳ
πᾶς τις ἅπεισιν τὴν δᾷδα λαβών.
αἱ δὲ γυναῖκες κατὰ τὰς διόδους
προσπίπτουσαι τοῖς ἀπὸ δείπνου

---

that particular letter, and *οἱ ἐκ τοῦ βῆτα* to signify *those of the B class*. Aristophanes does not, as the translation does, select the first three letters of the alphabet. He picks out, as most appropriate to his purpose, the letters B, Θ, K. The *Beta* class are to dine at the *στοιὰν βασίλειον* (a *στοὰ* frequently mentioned by classical authors, as, e.g. by Aristotle, Polity of Athens, chap. vii, wherein, when a court sat, the *ἄρχων βασιλεὺς* presided), *ἐπεὶ*, as the Scholiast says, *τὸ βασίλειον ἀπὸ τοῦ Β ἄρχεται*. The *Kappa* class are to go to the *ἀλφίτων στοιὰν* (*ἐν ᾗ τὰ ἄλφιτα ἐπωλεῖτο*, Hesychius), so giving an opening to the jest of Blepyrus, *ἵνα κάπτωσιν*; *that they may gobble up their food voraciously?* Where the *Theta* class are to go is more doubtful. The Scholiast says *τοὺς θῆτας, τοὺς μισθωτοὺς εἰς τὸ Θησεῖον· ἐπεὶ πάλιν ἀπὸ τοῦ θῆτα ἄρχεται*. But the Theseium was not a *δικαστήριον* or a *στοά*, nor is there any ground for supposing that the *θῆτα* were to go to a hall whose name commenced with *θ*, any more than the *κάππα* were to a hall commencing with *κ*. That joke was confined to the *βῆτα*. Wordsworth (Athens and Attica, chap. xxii) says "the *θῆτα* cannot refer to the Theseum, which is not a stoa: but it refers to the stoa of Zeus Eleutherios, which stood parallel to the stoa Basileios, or *παρὰ ταύτην*. (Harpocration in *Βασίλειος στοά· δύο στοαὶ ἦσαν παρ' ἀλλήλας, ἡ τοῦ Ἐλευθερίου Διὸς, καὶ ἡ Βασίλειος*.) And this was parallel to the stoa Basileios in *site*, as *θῆτα* is to *βῆτα* in *sound*." This is very probable; and for my own part, I think that if Aristophanes had seen his way to making a joke on *θῆτα*, he would have made it: and that his not doing so shows that we are not to look for any jest, or pun, or play upon words.

688. *μὴ 'ξελκυσθῇ*] It frequently happened that the state of business did not require that all the ten courts should sit: and on these occasions some of the ten dicastic sections must have drawn blanks, that is, tickets inscribed with no letter. Blepyrus supposes that in like manner some of the citizens will still draw blanks; and not unnaturally,

To the Royal Arcade; to the next will go B;
And C to the Cornmarket. BLEP. Merely to *see*?
PRAX. No, fool, but to dine. BLEP. 'Tis an excellent plan.
Then he who gets never a letter, poor man,
Gets never a dinner. PRAX. But 'twill not be so.
There'll be plenty for all, and to spare.
No stint and no grudging our system will know,
But each will away from the revelry go,
Elated and grand, with a torch in his hand
And a garland of flowers in his hair.
And then through the streets as they wander, a lot
Of women will round them be creeping,

---

since it would be impossible in these halls to accommodate all the 30,000 Athenian citizens. But of course a Utopia does not trouble itself about such trifles as these; and Praxagora assures him that every citizen will get a ticket, and, by means of the ticket, a dinner.

691. *στεφάνῳ . . . δᾷδα*] She is describing the *κῶμος*, the drunken revel or procession which followed a feast, and of which the wreath and the torch were the invariable concomitants. In the Plutus (1040, 1041) two persons discern in the distance a youth of whom they were talking, and they observe to each other,

A. *ἔοικεν ἐπὶ κῶμον βαδίζειν.* B. *φαίνεται.*
στεφάνους γέ τοι καὶ δᾷδ' ἔχων πορεύεται.

Athenaeus (vi. 42) cites from "The Scythian" of Antiphanes,

A. *ἐπὶ κῶμον, εἰ δοκεῖ,*
ἴωμεν, ὥσπερ ἔχομεν. B. *οὐκοῦν δᾷδα καὶ*
στεφάνους λαβόντες;

Plutarch (Pyrrhus, chap. xiii) tells us that a Tarentine citizen, wishing to dissuade the people from sending for Pyrrhus, came into the assembly, pretending to be tipsy, with a wreath and torch, such as drunkards bear, and protested that they had better be merry while they could, for they would have mighty little merriment after Pyrrhus had come: *λαβὼν στέφανον καὶ λαμπάδιον, ὥσπερ οἱ μεθύοντες, πρὸς τὴν ἐκκλησίαν ἐκώμαζεν.* And as to the wreath, see also supra 131, and the note there; Ach. 1145; Eur. Alcestis 796, 832; Cyclops 555; Lucian's Bis Accusatus, 16. Usually they wore a wreath of

τάδε λέξουσιν· δεῦρο παρ' ἡμᾶς·
ἐνθάδε μεῖράξ ἐσθ' ὡραία.
παρ' ἐμοὶ δ' ἑτέρα,
φήσει τις ἄνωθ' ἐξ ὑπερῴου,
καὶ καλλίστη καὶ λευκοτάτη·
πρότερον μέντοι δεῖ σε καθεύδειν
αὐτῆς παρ' ἐμοί.
τοῖς εὐπρεπέσιν δ' ἀκολουθοῦντες
καὶ μειρακίοις οἱ φαυλότεροι
τοιάδ' ἐροῦσιν· ποῖ θεῖς οὗτος;
πάντως οὐδὲν δράσεις ἐλθών·
τοῖς γὰρ σιμοῖς καὶ τοῖς αἰσχροῖς
ἐψήφισται προτέροις βινεῖν,
ὑμᾶς δὲ τέως θρῖα λαβόντας
διφόρου συκῆς
ἐν τοῖς προθύροισι δέφεσθαι.

roses, says Barnes on the last-mentioned passage, referring to Anacreon. And as to the torch, see infra 1150; Wasps 1331, 1390.

697. *ἑτέρα*] It is not absolutely clear whether *ἑτέρα* describes the new speaker, or is part of her speech; and some place a comma after *παρ' ἐμοὶ δ'*, and construe *ἑτέρα τις* together, as in Lysistrata 524. This would leave for her speech *παρ' ἐμοὶ δὲ καὶ καλλίστη καὶ λευκοτάτη*, which does not seem sufficiently explicit. And on the whole I think the speech must be *παρ' ἐμοὶ δ' ἑτέρα* (sc. *μεῖραξ*), *καὶ καλλίστη καὶ λευκοτάτη*. The fact is that *ἑτέρα* is wanted in both connexions, but can, as it seems to me, be less easily spared from the speech than from the description of the speaker.

698. *ἐξ ὑπερῴου*] This is one of the many passages which show that, in the time of Aristophanes at all events, the apartments of the women were on the upper floor. Another occurs 961 infra, where the girl is implored to come down (*καταδραμοῦσα*) to open the door for her lover. A third is in Thesm. 482, where a wife does go down (*καταβαίνω λάθρᾳ*) for that purpose. It is unnecessary to cite passages from other authors.

708. *διφόρου συκῆς*] The *δίφορος συκῆ* was a fig-tree which bare fruit twice a year, but the word *δέφεσθαι* in the following line, quite apart from such passages as Peace 1348, 1349, makes it plain that it is here, as Paulmier says, employed to signify *τὸ αἰδοῖον*.

"O come to my lodging," says one, "I have got
Such a beautiful girl in my keeping."
"But here is the sweetest and fairest, my boy,"
From a window another will say,
"But ere you're entitled her love to enjoy
Your toll to myself you must pay."
Then a sorry companion, flat-visaged and old,
Will shout to the youngster "Avast!
And where are *you* going, so gallant and bold,
And where are *you* hieing so fast?
'Tis in vain; you must yield to the laws of the state,
And I shall be courting the fair,
Whilst you must without in the vestibule wait,
And strive to amuse yourself there, dear boy,
And strive to amuse yourself there."

709. *ἐν τοῖς προθύροισι*] *In the vestibule:* where lovers awaited the summons to their mistresses' presence. In the pathetic epigram (Anthology, Plato, vii) on "Lais dedicating her mirror to Aphrodite," she describes herself as

ἐραστῶν
ἐσμὸν ἐνὶ προθύροις Λαὶς ἔχουσα νέων.

The epigram may be, prosaically and imperfectly, rendered as follows:—

I, Lais, whilom of my smiles so free,
Who kept a swarm of lovers at my door,
Now, Aphrodite, bring my glass to thee;
What I am now, I do not care to see,
It cannot show me what I was before.

We should no doubt read *ἐνὶ προθύροις* for *ἐπὶ προθύροις* in the "Inscription on a Woman's Bath" (Anthology, Anon. 337), which invites all women to increase their charms and loveliness by bathing in its waters. "Is it a wife who comes?" it says, "her husband will love her more than ever. Is it a virgin? she will soon have lovers in plenty. Is it a courtezan?

ἐσμὸν ἐραστῶν
ἕξει ἐνὶ προθύροις, ἐνθάδε λουσαμένη."

The language is evidently borrowed from that of "Lais and her mirror."

φέρε νυν, φράσον μοι, ταῦτ' ἀρέσκει σφῷν; ΒΛ. πάνυ.
ΠΡ. βαδιστέον τἄρ' ἐστὶν εἰς ἀγορὰν ἐμοί,
ἵν' ἀποδέχωμαι τὰ προσιόντα χρήματα,
λαβοῦσα κηρύκαιναν εὔφωνόν τινα.
ἐμὲ γὰρ ἀνάγκη ταῦτα δρᾶν ᾑρημένην
ἄρχειν, καταστῆσαί τε τὰ ξυσσίτια,
ὅπως ἂν εὐωχῆσθε πρῶτον σήμερον.
ΒΛ. ἤδη γὰρ εὐωχησόμεσθα; ΠΡ. φήμ' ἐγώ.
ἔπειτα τὰς πόρνας καταπαῦσαι βούλομαι
ἀπαξαπάσας. ΒΛ. ἵνα τί; ΠΡ. δῆλον τουτογί·
ἵνα τῶν νέων ἔχωσιν αὗται τὰς ἀκμάς.
καὶ τάς γε δούλας οὐχὶ δεῖ κοσμουμένας
τὴν τῶν ἐλευθέρων ὑφαρπάζειν Κύπριν,
ἀλλὰ παρὰ τοῖς δούλοισι κοιμᾶσθαι μόνον
κατωνάκην τὸν χοῖρον ἀποτετιλμένας.
ΒΛ. φέρε νυν ἐγώ σοι παρακολουθῶ πλησίον,
ἵν' ἀποβλέπωμαι καὶ λέγωσί μοι ταδί·
τὸν τῆς στρατηγοῦ τοῦτον οὐ θαυμάζετε;
ΧΡ. ἐγὼ δ', ἵν' εἰς ἀγοράν γε τὰ σκεύη φέρω,
προχειριοῦμαι κἀξετάσω τὴν οὐσίαν.

The lovers would be *ἐπὶ ταῖς θύραις* (infra 997, 1114; Clouds 467), but *ἐν τοῖς προθύροισιν* (Plato, Protagoras, chap. vi), which were adorned with statues, seats, and the like; see Anthology, Posidippus, 13. Lovers of women like Lais are described by St. Chrysostom as *διανυκτερεύοντες ἐν τοῖς ἐκείνων προθύροις* Hom. vii in Eph. (50 A).

715. *καταστῆσαι*] *To establish, institute, set going.*

720. *αὗται*] She points to the Chorus who, for this purpose, as Dindorf remarks, represent the free Athenian women generally. The expression *ὑφαρπάζειν Κύπριν* two lines below, doubtless originally borrowed from some tragic poet (Agathon probably, or Euripides), is repeated here from Thesm. 205. It means "to steal away the love which of right belongs to others." Cf. infra 921.

724. *κατωνάκην*] Κατωνάκη MSS. "Corrigendum credo *κατωνάκην, slave-fashion.* Ita enim exprimebant Attici *modum* ad quem aliquis vel aliqua sive *ἐκείρετο* sive *ἐτίλλετο. κατωνάκη, habitus servilis.* Vide Lysistr. 1151, 1155."—Tyrwhitt. Many instances of the kind to which Tyrwhitt refers are collected by Dobree, such as *σκάφιον ἀποτετιλμένῳ*, Birds 806,

There now, what think ye of my scheme? BLEP. First-rate.
PRAX. Then now I'll go to the market-place, and there,
Taking some clear-voiced girl as crieress,
Receive the goods as people bring them in.
This must I do, elected chieftainess
To rule the state and start the public feasts;
That so your banquets may commence to-day.
BLEP. What, shall we banquet now at once? PRAX. You shall.
And next I'll make a thorough sweep of all
The flaunting harlots. BLEP. Why? PRAX. That these free ladies
May have the firstling manhood of our youths.
Those servile hussies shall no longer poach
Upon the true-love manors of the free.
No, let them herd with slaves, and lie with slaves,
In servile fashion, snipped and trimmed to match.
BLEP. Lead on, my lass. I'll follow close behind;
That men may point and whisper as I pass,
There goes the husband of our chieftainess.
CHR. And I will muster and review my goods,
And bring them all, as ordered, to the stores.

Thesm. 838; *μοιχὸν κεκαρμένος* Ach. 849, &c.

727. *θαυμάζετε*] Blepyrus now follows Praxagora off the stage, and Chremes, two lines later, returns to his house to arrange and bring out his chattels. Of Blepyrus we hear nothing more until the closing scene of the play, when he, his little daughters, and the Chorus all go off to join the festivities, which under the new system are gratuitously provided for the public. Meanwhile two more or less farcical scenes are intercalated to illustrate the practical working of the new arrangements as to the community of goods and the community of women. First comes the "scene of the two citizens," who are the two neighbours of Blepyrus, Chremes and the husband of the second woman; the former, in obedience to the law, preparing to take his goods to the public stores, whilst the other rails at him for his folly in doing so. After this comes the "scene of the three Hags," all eager to avail themselves of the privileges which Praxagora had promised them, supra 617, 618.

729. *τὴν οὐσίαν*] With these words Chremes disappears into his house;

(ΧΟΡΟΥ.)

ΧΡ. χώρει σὺ δεῦρο, κιναχύρα, καλὴ καλῶς 730
τῶν χρημάτων θύραζε πρώτη τῶν ἐμῶν,
ὅπως ἂν ἐντετριμμένη κανηφορῇς,
πολλοὺς κάτω δὴ θυλάκους στρέψασ' ἐμούς.
ποῦ 'σθ' ἡ διφροφόρος; ἡ χύτρα δεῦρ' ἔξιθι.
νὴ Δία μέλαινά γ', οὐδ' ἂν, εἰ τὸ φάρμακον 735

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and the stage is now left vacant. Whilst he is busy indoors with his chattels, the Chorus sing an ode which is now lost (its sole trace being the survival of the word ΧΟΡΟΥ in the Ravenna MS.), but which, judging from the usual practice of Aristophanes, we may safely conclude to have been antistrophical to the ode supra 571-581, and to have celebrated the brilliant success of Praxagora's exposition of her scheme, wherein she had more than fulfilled the anticipations expressed in the strophe. As soon as the song is concluded, Chremes reappears with his goods, and proceeds to marshal them on the stage after the fashion, as Bergler observes, of a great religious procession at a Panathenaic or other festival. One is to be the *κανηφόρος*, the Queen of the May, the young and noble maiden who bore the holy basket (Acharnians 242, 253; Lysistrata 646). Next to her walks the *διφροφόρος* carrying her chair (Birds 1552). Afterwards come the *ὑδριαφόροι* and *σκαφηφόροι*, the resident aliens and their wives and daughters, carrying pots of water, and dishes filled with cakes and honeycombs, *κηρίων καὶ ποπάνων πλήρεις*. See Photius, Hesychius, Harpocration, s. vv.; Pollux, iii. segm. 55. Nor were the *θαλλοφόροι* wanting, the feeble old men who walked in the procession carrying their branches of olive; see Wasps 544 and the note there. And doubtless if we knew more fully the details of a Panathenaic procession, we should find something to explain all the other directions which Chremes gives in the passage before us. The Scholiasts quite misunderstand the scene, and imagine that the procession is one, not of household goods, but of female slaves, and accordingly take *κιναχύρα* to be *ὄνομα δούλης*, and explain *στρέψασα* by *κλέψασα*, *κιθαρῳδὸς* by *ἡ ἀλετρὶς*, and so on.

730. *κιναχύρα*] The first article brought out, and placed in the van of the procession, is the *κιναχύρα*, a word which does not, I believe, occur elsewhere, but which, from its obvious derivation (*παρὰ τὸ κινεῖν τὰ ἄχυρα*, Bergler), can signify nothing else than the "bran-sifter," a sort of sieve-like instrument for separating the fine flour from the bran. We may infer from the present passage (1) that it was not an agricultural or mill implement, but a kitchen utensil in a private house; (2) that in figure it was tall and slender, for it seems certain that Aristophanes is selecting the most

(Here was a choral song, now lost, during which Chremes is preparing to bring out his chattels from the house.)

CHR. My sweet bran-winnower, come you sweetly here.
March out the first of all my household goods,
Powdered and trim, like some young basket-bearer.
Aye, many a sack of mine you have bolted down.
Now where's the chair-girl? Come along, dear pot,
(Wow! but you're black: scarce blacker had you chanced

---

appropriate articles to represent the various members of the procession, and not raising a laugh by selecting the most inappropriate; and (3) that the flour was poured in at the top with the bran still intermingled, and arrived at the bottom as fine flour with no admixture of bran. It here represents the *κανηφόρος*, the fair maiden who led the procession, to whom in the Acharnians (242–253) the direction *πρόϊθ' ἐς τὸ πρόσθεν* is given, and to whom there, as here, are applied the terms *καλὴ καλῶς*, "*with your sweet face and in your sweet way*," the *καλὴ* referring to the maiden's personal beauty, and the *καλῶς* to the charming way in which she discharges her duty. *Speak, my fair, and fairly*, Henry V, last scene. Finally *ἐντετριμμένη*, *powdered*, as applied to a woman, means "with cosmetics rubbed in," whilst as applied to the *κιναχύρα* it refers to the floury state in which it would naturally be found. See Lysistrata 149. In the lines cited by the Scholiast on Birds 1551 from the "Gods" of Hermippus, we should probably read *ὥσπερ αἱ Κανηφόροι Λευκοῖσιν ἀλφίτοισιν ἐντετριμμέναι*, not *ἐντετριμμένοις* with the Scholiast, nor *ἐντετριμμένος* with Meineke, nor *ἐντετρ·μμένοι* with Bothe.

734. *ἡ διφροφόρος*] Immediately after the basket-bearer walked the *διφροφόρος* (Birds 1552), who carried the chair on which, I presume, the basket-bearer took her seat, when the procession arrived at Athene's Temple. The expression *παρ' αὐτὴν* in line 737 has reference merely to the juxtaposition in which the two articles are placed by Chremes. In the procession she followed immediately *behind* the leader. See Birds 1551, 1552, and the Scholiast there. Here the chair-girl is represented by the pot, black and sooty by constant use: and if the part could be taken by a slave (which, however, is hardly probable), it might be conjectured that there is an allusion here to Ethiopian slaves, who (some years later at least) were considered very fashionable at Athens. In the Characters of Theophrastus, xxi, one example of "Ambition in trifles" is for a man *ἐπιμεληθῆναι ὅπως αὐτῷ ὁ ἀκόλουθος* (supra 593) *Αἰθίοψ ἔσται*.

735. *τὸ φάρμακον*] He means the *hair-dye*. *ὡς τοῦ Λυσικράτους φαρμάκῳ μελαίνοντος αὐτοῦ τὰς πολιάς.*—Scholiast. It was doubtless from this passage that Lysicrates and his hair-dye became proverbial in later days, a man who dyed

ἕψουσ' ἔτυχες ᾧ Λυσικράτης μελαίνεται.
ἴστω παρ' αὐτήν· δεῦρ' ἴθ' ἡ κομμώτρια·
φέρε δεῦρο ταύτην τὴν ὑδρίαν, ὑδριαφόρε,
ἐνταῦθα· σὺ δὲ δεῦρ' ἡ κιθαρῳδὸς ἔξιθι,
πολλάκις ἀναστήσασά μ' εἰς ἐκκλησίαν
ἀωρὶ νύκτωρ διὰ τὸν ὄρθριον νόμον.
ὁ τὴν σκάφην λαβὼν προΐτω, τὰ κηρία
κόμιζε, τοὺς θαλλοὺς καθίστη πλησίον,
καὶ τὼ τρίποδ' ἐξένεγκε καὶ τὴν λήκυθον·
τὰ χυτρίδι' ἤδη καὶ τὸν ὄχλον ἀφίετε.

AN. ἐγὼ καταθήσω τἀμά; κακοδαίμων ἄρα
ἀνὴρ ἔσομαι καὶ νοῦν ὀλίγον κεκτημένος.
μὰ τὸν Ποσειδῶ οὐδέποτέ γ', ἀλλὰ βασανιῶ
πρώτιστον αὐτὰ πολλάκις καὶ σκέψομαι.
οὐ γὰρ τὸν ἐμὸν ἱδρῶτα καὶ φειδωλίαν

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his hair black being popularly called a second Lysicrates. Dr. Blaydes quotes Apostol. x. 97 *Λυσικράτης ἕτερος· ἐπὶ τῶν μελανοτρίχων. οὗτος γὰρ φαρμάκῳ τινὶ ἐμέλαινε τὰς ἑαυτοῦ τρίχας, σιμὸς ὢν καὶ μέλας καὶ αἰσχρὸς καὶ κλέπτης.* Some of these abusive epithets are borrowed from the Scholiast on 630 supra, where see the note. The expression *οὐδ' ἄν, εἰ*, if the reading is correct, is strangely elliptical: "integra enim oratio foret," says Kuster, "*νὴ Δία μέλαινά γ'* (*ὥστε οὐκ ἂν εἴης μελαντέρα*) *οὐδ' εἰ τὸ φάρμακον κ.τ.λ.*" And Markland on Eur. Iph. in Taur. 583, referring to this passage, observes "locum optime explicat doctissimus Kusterus."

737. *κομμώτρια*] *A tire-maiden. ἐμπλέκτρια, ἡ κοσμοῦσα τὰς γυναῖκας.*—Scholiast. The tire-maiden, the chair-girl, and the parasol-holder (Birds 1550), who is not mentioned here, were attendants on, and mere appendages to, the noble virgin who bare the holy basket. Those who follow are independent members of the procession. We are not told what household articles represent the *κομμώτρια*, the *ὑδριαφόρος*, and the *σκαφηφόρος*.

739. *ἡ κιθαρῳδός*] He is unquestionably referring, as Brunck observes, to the domestic cock. Who else would have roused the sleeper before daybreak? Who else would have sung *τὸν ὄρθριον νόμον*? Even if the present description could have admitted any other interpretation, all doubt would have been removed by the terms in which Aristophanes elsewhere speaks of the bird of dawning. "He was once the Great King," says the poet in the Birds, "the Autocrat of all the Persians: and still

To boil the dye Lysicrates employs)
And stand by *her*. Come hither, tiring-maid;
And pitcher-bearer, bear your pitcher here.
You, fair musician, take your station there,
You whose untimely trumpet-call has oft
Roused me, ere daybreak, to attend the Assembly.
Who's got the dish, go forward; take the combs
Of honey; set the olive branches nigh;
Bring out the tripods and the bottles of oil;
The pannikins and rubbish you can leave.

CIT. I bring my goods to the stores! That were to be
A hapless greenhorn, ill endowed with brains.
I'll never do it; by Poseidon, never!
I'll test the thing and scan its bearings first.
I'm not the man to fling my sweat and thrift

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he wears his tiara erect: and still so mighty is his power, that all mankind spring at once from their beds *ὁπόταν νόμον ὄρθριον ᾄσῃ*."—Birds 489. Cf. Id. 495, 496; Wasps 100. The feminine is used because the musician in the real procession was a female; and should not have given a handle to such idle suggestions as the Scholiast's *ἀλετρὶς*, and Meineke's *μύλη*, the *hand-mill*, in support of which he cites Pherecrates apud Athenaeum, vi. p. 263, and Nicostratus, Stobaei Florileg. lxx. 12. Of course here, as in Wasps 815, the bird produced on the stage is merely a model or picture.

741. *ὄρθριον νόμον*] *The song of dawn*, from *ὄρθρος the early morn*; but of course, both here and in the passage cited in the preceding note from the Birds, the expression is a mere parody on Terpander's famous *ὄρθιος νόμος*. *ἦσαν δὲ ἑπτὰ (νόμοι) οἱ ὑπὸ Τερπάνδρου· ὧν εἷς ὄρθιος*.—Photius, s. v. *νόμος*.

742. *σκάφην λαβών*] He who has taken the *σκάφη* with the intention of bearing it as *σκαφηφόρος* in the procession. We have already seen, on 729 supra, that the *σκάφαι* were filled with *κηρία* and *πόπανα*.

746. *ἐγὼ καταθήσω*] Now another door opens, the door upon which Praxagora had stealthily scratched, supra 34, and the husband of the second woman again comes out, as he did supra 327. He is a heady and obstreperous individual, the very opposite in all respects to the tolerant and accommodating Chremes, who had from the very first expressed his willingness to adapt himself to the regulations of the new republic. See supra 472.

οὐδὲν πρὸς ἔπος οὕτως ἀνοήτως ἐκβαλῶ,
πρὶν ἂν ἐκπύθωμαι πᾶν τὸ πρᾶγμ' ὅπως ἔχει.
οὗτος, τί τὰ σκευάρια ταυτὶ βούλεται;
πότερον μετοικιζόμενος ἐξενήνοχας
αὖτ', ἢ φέρεις ἐνέχυρα θήσων; ΧΡ. οὐδαμῶς. 755
ΑΝ. τί δῆτ' ἐπὶ στοίχου 'στὶν οὕτως; οὔ τι μὴ
Ἱέρωνι τῷ κήρυκι πομπὴν πέμπετε;
ΧΡ. μὰ Δί', ἀλλ' ἀποφέρειν αὐτὰ μέλλω τῇ πόλει
ἐς τὴν ἀγορὰν κατὰ τοὺς δεδογμένους νόμους.
ΑΝ. μέλλεις ἀποφέρειν; ΧΡ. πάνυ γε. ΑΝ. κακοδαίμων ἄρ' εἶ 760
νὴ τὸν Δία τὸν σωτῆρα. ΧΡ. πῶς; ΑΝ. πῶς; ῥᾳδίως.
ΧΡ. τί δ'; οὐχὶ πειθαρχεῖν με τοῖς νόμοισι δεῖ;
ΑΝ. ποίοισιν, ὦ δύστηνε; ΧΡ. τοῖς δεδογμένοις.
ΑΝ. δεδογμένοισιν; ὡς ἀνόητος ἦσθ' ἄρα.
ΧΡ. ἀνόητος; ΑΝ. οὐ γάρ; ἠλιθιώτατος μὲν οὖν 765
ἁπαξαπάντων. ΧΡ. ὅτι τὸ ταττόμενον ποιῶ;
ΑΝ. τὸ ταττόμενον γὰρ δεῖ ποιεῖν τὸν σώφρονα;
ΧΡ. μάλιστα πάντων. ΑΝ. τὸν μὲν οὖν ἀβέλτερον.
ΧΡ. σὺ δ' οὐ καταθεῖναι διανοεῖ; ΑΝ. φυλάξομαι,
πρὶν ἄν γ' ἴδω τὸ πλῆθος ὅ τι βουλεύεται. 770
ΧΡ. τί γὰρ ἄλλο γ' ἢ φέρειν παρεσκευασμένοι
τὰ χρήματ' εἰσίν; ΑΝ. ἀλλ' ἰδὼν ἐπειθόμην.

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751. οὐδὲν πρὸς ἔπος] Ἀντὶ τοῦ, ὡς ἔτυχεν, ἕνεκα μηδενός.—Scholiast. *For no reason.* In the passages cited by Dr. Blaydes from Lucian's Hermotimus, 36 and Philopseudes, 1, the words have a totally different meaning, being equivalent to the Latin *nihil ad rem.*

753. οὗτος] Whilst he is in the midst of his soliloquy, he suddenly perceives the long row of chattels which Chremes has been ranging in the street, and calls out to know what it all means.

756. ἐπὶ στοίχου] Κατὰ τάξιν.—Scholiast.

757. Ἱέρωνι τῷ κήρυκι] Κῆρυξ οὗτος, ὅστις τὰ πιπρασκόμενα ἐκήρυττε.—Scholiast. The meaning is, "Are you sending them to be sold by public auction?" Hiero was a *praeco ad merces turbam qui cogit emendas.*—Horace, A. P. *Praeconi*, or *praeconis voci, bona subjicere* was the ordinary Roman phrase for a sale by public auction. So in Hdt. vi. 121 the words τὰ χρήματα αὐτοῦ κηρυσσόμενα ὑπὸ τοῦ δημοσίου ὠνέεσθαι are rightly ren-

So idly and so brainlessly away,
Before I've fathomed how the matter stands.
— You there! what means this long array of chattels?
Are they brought out because you're changing house,
Or are you going to pawn them? CHR. No. CIT. Then why
All in a row? Are they, in grand procession,
Marching to Hiero the auctioneer?

CHR. O no, I am going to bring them to the stores
For the state's use: so run the new-made laws.

CIT. (*in shrill surprise*) You are going to bring them! CHR. Yes. CIT. By Zeus the Saviour,
You're an ill-starred one! CHR. How? CIT. How? Plain enough.

CHR What must I not, forsooth, obey the laws?

CIT. The laws, poor wretch! What laws? CHR. The new-made laws.

CIT. The new-made laws? O what a fool you are!

CHR. A fool? CIT. Well, aren't you? Just the veriest dolt
In all the town! CHR. Because I do what's ordered?

CIT. Is it a wise man's part to do what's ordered?

CHR. Of course it is. CIT. Of course it is a fool's.

CHR. Then won't you bring yours in? CIT. I'll wait awhile,
And watch the people what they're going to do.

CHR. What *should* they do but bring their chattels in
For the state's use? CIT. I SAW IT AND BELIEVED.

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dered by Schweighaeuser *bona illius per publicum praeconem venumdata.*

760. *μέλλεις ἀποφέρειν;*] The speaker asks this question in accents of shrill surprise. He can hardly believe his ears.

761. *ῥᾳδίως*] The precise meaning of *ῥᾳδίως* here is very uncertain. Le Fevre's rendering *facile dictu* has been preserved by all subsequent revisers of the Latin translation. But more probably we are to take the words *κακοδαίμων εἶ* as equivalent to "You will come to misfortune," and so, when the speaker is asked "How?" he retorts "Easily enough."

772. *ἰδὼν ἐπειθόμην*] The speaker is not applying these words *directly* to himself: he is using a proverbial expression, *When I saw it, I believed*, or, as our own proverb goes, *Seeing is believing*. For a similar use of a proverbial saying, compare Frogs 51 *κἆτ' ἔγωγ' ἐξηγρόμην*. The word *ἐπειθόμην* is altered by Brunck into *ἂν ἐπιθόμην*, and by Dr. Blaydes into *πεισθήσομαι*, but there is really no

ΧΡ. λέγουσι γοῦν ἐν ταῖς ὁδοῖς. ΑΝ. λέξουσι γάρ.
ΧΡ. καί φασιν οἴσειν ἀράμενοι. ΑΝ. φήσουσι γάρ.
ΧΡ. ἀπολεῖς ἀπιστῶν πάντ'. ΑΝ. ἀπιστήσουσι γάρ.
ΧΡ. ὁ Ζεύς σέ γ' ἐπιτρίψειεν. ΑΝ. ἐπιτρίψουσι γάρ.
οἴσειν δοκεῖς τιν' ὅστις αὐτῶν νοῦν ἔχει;
οὐ γὰρ πάτριον τοῦτ' ἐστὶν, ἀλλὰ λαμβάνειν
ἡμᾶς μόνον δεῖ νὴ Δία· καὶ γὰρ οἱ θεοί·
γνώσει δ' ἀπὸ τῶν χειρῶν γε τῶν ἀγαλμάτων,
ὅταν γὰρ εὐχώμεσθα διδόναι τἀγαθὰ,
ἕστηκεν ἐκτείνοντα τὴν χεῖρ' ὑπτίαν,
οὐχ ὥς τι δώσοντ', ἀλλ' ὅπως τι λήψεται.
ΧΡ. ὦ δαιμόνι' ἀνδρῶν, ἔα με τῶν προὔργου τι δρᾶν.
ταυτὶ γάρ ἐστι συνδετέα. ποῦ μοῦσθ' ἱμάς;
ΑΝ. ὄντως γὰρ οἴσεις; ΧΡ. ναὶ μὰ Δία, καὶ δὴ μὲν οὖν
τωδὶ ξυνάπτω τὼ τρίποδε. ΑΝ. τῆς μωρίας,
τὸ μηδὲ περιμείναντα τοὺς ἄλλους ὅ τι
δράσουσιν, εἶτα τηνικαῦτ' ἤδη ΧΡ. τί δρᾶν;
ΑΝ. ἐπαναμένειν, ἔπειτα διατρίβειν ἔτι.
ΧΡ. ἵνα δὴ τί; ΑΝ. σεισμὸς εἰ γένοιτο πολλάκις,

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justification for these corruptions of the text.

773. λέξουσι γάρ] This and the three similar ejaculations which follow are merely introduced for comic effect. The first two, indeed, "*Aye, talk they will*," and "*Aye, speak they will*," are significative of scorn and contempt. But the second two, "*Aye, disbelieve they will*," and "*Aye, destroy they will*," have not, and are not intended to have, any meaning whatever.

775. ἀπολεῖς] *You will be the death of me.*—Plutus 390.

780. τῶν ἀγαλμάτων] Ἐπείδη ὡς ἐπὶ τὸ πλεῖστον τὰ ἀγάλματα τῶν θεῶν ὑπτίας τὰς χεῖρας ἔχουσιν.—Scholiast. By χεῖρ' ὑπτίαν he means a hand with its palm upward, as a beggar would hold it for an alms, or an official for a bribe. It exactly answers to the χεῖρα κοίλην of Thesm. 937. We learn incidentally from Birds 518 that a sacrificer was accustomed to put a portion of the sacrificial meat into the outstretched hand of the god.

784. τῶν προὔργου τι δρᾶν] *To get on with my work.* The same language is used in Plutus 623 τι τῶν προὔργου ποιεῖν. τὰ προὔργου are *things which will advance or further the work which I have in hand.*

791. σεισμός] It was of course not

CHR. Why, in the streets they talk — CIT. Ay, talk they will.
CHR. Saying they'll bring their goods — CIT. Ay, say they will.
CHR. Zounds! you doubt everything. CIT. Ay, doubt they will.
CHR. O, Heaven confound you. CIT. Ay, confound they will.
What! think you men of sense will bring their goods?
Not they! That's not our custom: we're disposed
Rather to take than give, like the dear gods.
Look at their statues, stretching out their hands!
We pray the powers to give us all things good;
Still they hold forth their hands with hollowed palms,
Showing their notion is to take, not give.
CHR. Pray now, good fellow, let me do my work.
Hi! where's the strap? These must be tied together.
CIT. You are really going? CHR. Don't you see I'm tying
These tripods up this instant? CIT. O what folly!
Not to delay a little, and observe
What other people do, and then — CHR. And then?
CIT. Why then put off, and then delay again.
CHR. Why so? CIT. Why, if perchance an earthquake came,

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merely the Athenians who regarded an earthquake as a token of divine disapproval, requiring them to desist from the course they might then be pursuing. Some eight years before the date of this play, an earthquake had caused Agis and the Spartan army to abandon the invasion of Elis, *ἅμα γὰρ τοῦ στρατεύματος ἐν τῇ πολεμίᾳ ὄντος, καὶ κοπτομένης τῆς χώρας, σεισμὸς ἐπιγίγνεται· ὁ δ' Ἄγις, θεῖον ἡγησάμενος, ἐξελθὼν πάλιν ἐκ τῆς χώρας, διαφῆκε τὸ στράτευμα.*—Xen. Hell. iii. 2. 24. About three years after the date of this play, Agesipolis, invading Argos, managed to disregard the warning of a *σεισμός*; but even he was compelled to abandon his enterprise on the occurrence of a second warning, this time by *πῦρ ἀπότροπον*.— Id. iv. 7. 4–7. And see Thucydides, iii. 89. But these *διοσημίαι* are more frequently noticed as breaking up a popular assembly. See Schōman (De Comitiis, i. 13), who refers to Thuc. v. 45; Plutarch, Nicias, chap. x; Acharnians 171; Clouds 580–7. That at Rome, too, thunder put an end to a meeting is well known from the story of the tribune Apuleius Saturninus. When he was endeavouring, with the aid of the country tribes, to force his revolutionary measures through the Assembly, *ὁ πολιτικὸς ὄχλος ἐβόα, ὡς γενο-*

ἢ πῦρ ἀπότροπον, ἢ διάξειεν γαλῆ,
παύσαιντ' ἂν εἰσφέροντες, ὠμβρόντητε σύ.
ΧΡ. χαρίεντα γοῦν πάθοιμ' ἄν, εἰ μὴ 'χοιμ' ὅποι
ταῦτα καταθείην. ΑΝ. μὴ γὰρ οὐ λάβοις ὅποι. 795
θάρρει, καταθήσεις, κἂν ἔνης ἔλθῃς. ΧΡ. τιή;
ΑΝ. ἐγῷδα τούτους χειροτονοῦντας μὲν ταχύ,
ἅττ' ἂν δὲ δόξῃ, ταῦτα πάλιν ἀρνουμένους.
ΧΡ. οἴσουσιν, ὦ τᾶν. ΑΝ. ἢν δὲ μὴ κομίσωσι, τί;
ΧΡ. ἀμέλει κομιοῦσιν. ΑΝ. ἢν δὲ μὴ κομίσωσι, τί; 800
ΧΡ. μαχούμεθ' αὐτοῖς. ΑΝ. ἢν δὲ κρείττους ὦσι, τί;
ΧΡ. ἄπειμ' ἐάσας. ΑΝ. ἢν δὲ κωλύσωσι, τί;

μένης ἐν ἐκκλησίᾳ βροντῆς, ὅθεν οὐ θέμις ἐστὶ Ῥωμαίοις οὐδὲν ἔτι κυροῦν. And Marius, on taking the oath to obey the law, observed that it would be easy subsequently to show that a law, *πρὸς βίαν τε καὶ βροντῆς ὠνομασμένης κεκυρωμένος παρὰ τὰ πάτρια*, was no law at all.—Appian, De Bell. Civ. i. 30. *εἰ πολλάκις if perchance*, infra 1105; Plato's Phaedo, chap. iv (twice), and very frequently elsewhere.

792. *πῦρ ἀπότροπον*] *Lightning.* It derives its epithet *ἀπότροπον* from the notion that where the fire of God, *πῦρ Διός*, had fallen, the foot of man must never tread: *τὰ βαλλόμενα τοῖς κεραυνοῖς ἀνέμβατα μένει χωρία.*—Plutarch, Pyrrhus, chap. xxix. In like manner it was believed that neither dog nor bird of prey would approach a body struck by lightning, *δοκοῦσι καὶ κύνες καὶ ὄρνιθες ἀπέχεσθαι τῶν διοβλήτων σωμάτων*; and such bodies were often neither burned nor buried, but fenced round, and left on the spot. —Id. Symposiacs, iv. 2. 3. From subjects so serious as the earthquake and the thunderbolt, the speaker descends to a ridiculous superstition, "*if a marten cat run across the way.*" Kuster refers to Theophrastus, Charact. xvi, *περὶ δεισιδαιμονίας*, where it is said of the superstitious man, *καὶ τὴν ὁδὸν ἐὰν παραδράμῃ γαλῆ, μὴ πρότερον πορευθῆναι, ἕως διεξέλθῃ τις, ἢ λίθους τρεῖς ὑπὲρ τῆς ὁδοῦ διαβάλῃ.* See also Frogs 196.

795. *οὐ λάβοις ὅποι*] The speaker's meaning is clear enough, but nothing can be more obscure than the words in which he expresses it. He is still harping on the distinction between *giving* and *taking*, on which he has been dwelling with such relish, supra 778–783. And so, when Chremes talks of *giving* in his goods to the public stores, he retorts, "You mean, *to receive*, don't you?" But it is difficult to extract this or any other meaning from the words in the text, unless indeed we are to assume (which to my mind is impossible) that he is merely substituting *λάβοις* or *λάβῃς* for the other's *καταθείην*, and leaving the *ὅποι* unchanged, though

Or lightning fell, or a cat cross the street,
They'll soon cease bringing in, you blockhead you!

CHR. A pleasant jest, if I should find no room
To bring my chattels! CIT. To RECEIVE, you mean.
'Twere time to bring them, two days hence. CHR. How mean you?

CIT. I know these fellows; voting in hot haste,
And straight ignoring the decree they've passed.

CHR. They'll bring them, friend. CIT. But if they don't, what then?

CHR. No fear; they'll bring them. CIT. If they don't, what then?

CHR. We'll fight them. CIT. If they prove too strong, what then?

CHR. I'll leave them. CIT. If they won't be left, what then?

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as inappropriate to λάβοις as it was suitable to καταθείην. It seems to me that the right expression would be either οὐχ ὁπόθεν λάβοις or λάβῃς (this I see has also occurred to Dr. Blaydes) or μὴ γὰρ ὅπου λαβεῖν ἔχοις. But this is purely conjectural, and does not justify an alteration of the text.

796. ἔνης] *The day after to-morrow.* εἰς τρίτην.—Scholiast, Harpocration, Suidas. τὸ μετὰ τὴν αὔριον.—Hesychius.

797. τούτους] He points to the audience as representing the Ἀθηναίους ταχυβούλους and μεταβούλους; quick to make up their minds, and quick to change their minds; ever ready to pass a resolution, and equally ready to ignore it when passed. "Were any man to peruse the resolutions ye have voted," says Demosthenes (De Syntaxi, 35), "and then go through the deeds ye have done, nothing would persuade him that the resolutions and the deeds were those of the same people. Ye vote resolutions which are just and noble and worthy of Athens, but ye do not follow them up by a single deed."

800. κομίσωσι] The repetition of this question, though a stumbling-block to some, seems not only natural but necessary. The speaker would not go on to a fresh question whilst the first remained unanswered. "But what if they don't bring them?" "They're sure to bring them." "Well, but what if they DON'T, I say."

802. κωλύσωσι] All the manuscripts and editions have πωλῶσ' αὐτὰ, *sell the things*, a remark which nobody has attempted to explain, and which does not seem to admit of any satisfactory explanation. I have ventured to substitute κωλύσωσι, which is what the context requires, and is to some extent confirmed by the Scholiast on 862 infra, where see the note. The thread of the dialogue is as follows: "They'll bring them sure enough." "But what if they don't?" "We'll fight and compel them." "What if they are the stronger?" "I'll leave them and walk off." "What if

ΧΡ. διαρραγείης. ΑΝ. ἢν διαρραγῶ δὲ, τί;
ΧΡ. καλῶς ποιήσεις. ΑΝ. σὺ δ' ἐπιθυμήσεις φέρειν;
ΧΡ. ἔγωγε· καὶ γὰρ τοὺς ἐμαυτοῦ γείτονας
ὁρῶ φέροντας. ΑΝ. πάνυ γ' ἂν οὖν Ἀντισθένης
αὖτ' εἰσενέγκοι· πολὺ γὰρ ἐμμελέστερον
πρότερον χέσαι πλεῖν ἢ τριάκονθ' ἡμέρας.
ΧΡ. οἴμωζε. ΑΝ. Καλλίμαχος δ' ὁ χοροδιδάσκαλος
αὐτοῖσιν εἰσοίσει τί; ΧΡ. πλείω Καλλίου.
ΑΝ. ἄνθρωπος οὗτος ἀποβαλεῖ τὴν οὐσίαν.
ΧΡ. δεινά γε λέγεις. ΑΝ. τί δεινόν; ὥσπερ οὐχ ὁρῶν
ἀεὶ τοιαῦτα γιγνόμενα ψηφίσματα.
οὐκ οἶσθ' ἐκεῖν' οὕδοξε, τὸ περὶ τῶν ἀλῶν;
ΧΡ. ἔγωγε. ΑΝ. τοὺς χαλκοῦς δ' ἐκείνους ἡνίκα
ἐψηφισάμεσθ', οὐκ οἶσθα; ΧΡ. καὶ κακόν γέ μοι
τὸ κόμμ' ἐγένετ' ἐκεῖνο. πωλῶν γὰρ βότρυς

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they won't let you walk off?" To this Chremes has no reply ready.

807. πολὺ γὰρ ἐμμελέστερον] *It would be far more to his taste.* "Multo sane lepidius ei videretur plus quam triginta dies prius cacare."—Brunck. And yet he would be suffering pain all that time. See supra 366. The expression πλεῖν ἢ τριάκονθ' ἡμέρας is repeated from Acharnians 858. The πάνυ in the line above is, of course, as Bergler remarked, merely ironical. And Paulmier and others infer from this passage, perhaps rightly, that Antisthenes was a man of niggardly spirit, always very unwilling to part with his property.

809. Καλλίμαχος] Οὗτος πένης, says the Scholiast. But, poor as he was, he yet had more goods to bring in than the once wealthy and luxurious Callias (son of Hipponicus), who, having inherited a colossal fortune, had wasted his substance in riotous living. More than twenty years ago he had begun to "shed his feathers" (Birds 283, 284); but he cannot even yet have reached the utterly destitute condition in which he died, since we find him shortly afterwards in command of an Athenian contingent at Corinth.—Xen. Hell. iv. 5. 13. And about six years later, Lysias, in the matter of the estate of Aristophanes (50), says that the grandfather of Callias assessed the rateable value of his estate at 200 talents, and that Callias himself, on his father's death, was esteemed the richest man in Hellas; and yet the rateable value of his whole estate did not then amount to two talents.

CHR. Go, hang yourself. CIT. And if I do, what then?
CHR. 'Twere a good deed. CIT. You are really going to bring them?
CHR. Yes, that's exactly what I'm going to do.
I see my neighbours bringing theirs. CIT. O ay,
Antisthenes for instance. Heavens, he'd liefer
Sit on the stool for thirty days and more.
CHR. Be hanged! CIT. Well but Callimachus the poet,
What will *he* bring them? CHR. More than Callias can.
CIT. Well, here's a man will throw away his substance.
CHR. That's a hard saying. CIT. Hard? when every day
We see abortive resolutions passed!
That vote about the salt, you mind *that*, don't you?
CHR. I do. CIT. And how we voted, don't you mind,
Those copper coins. CHR. And a bad job for me
That coinage proved. I sold my grapes, and stuffed

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811. *ἄνθρωπος οὗτος*] This is a sort of soliloquy, like the corresponding line in Wasps 168 *ἄνθρωπος οὗτος μέγα τι δρασείει κακόν.*

813. *τοιαῦτα ψηφίσματα*] Resolutions eagerly voted by the Assembly, and presently rescinded or ignored. He gives three instances: (1) the case of the salt, (2) the case of the bronze coinage, and (3) the case of the property tax. We know nothing of any of these *ψηφίσματα*, except what we are told in the present passage, or may infer from the language used.

814. *περὶ τῶν ἁλῶν*] It is impossible to tell whether this was a tax upon salt, or an attempt to lower its price. The Scholiast takes the latter view, *ἐψηφίσαντο γὰρ αὐτοὺς εὐωνοτέρους εἶναι, καὶ τὸ ψήφισμα ἄκυρον γέγονε.* And his statement is generally accepted. In either case the resolution failed to effect its purpose.

815. *χαλκοῦς*] The expression *ἔναγχος*, *quite recently*, with which the case of the property tax is ushered in (823 infra), shows that the case of the bronze coinage belonged to an earlier date; and no doubt the speaker is referring, as Kuster pointed out, to the bronze coins issued in the archonship of Callias (the Callias who followed Antigenes), very shortly before the exhibition of the Frogs of Aristophanes. See the notes on the antepirrhema of that play. They were issued because the supply of silver from the mines of Laureium was stopped by the presence of the Lacedaemonian garrison at Deceleia, and were doubtless called in soon after the war was

μεστὴν ἀπῆρα τὴν γνάθον χαλκῶν ἔχων,
κἄπειτ' ἐχώρουν εἰς ἀγορὰν ἐπ' ἄλφιτα.
ἔπειθ' ὑπέχοντος ἄρτι μου τὸν θύλακον,
ἀνέκραγ' ὁ κῆρυξ, μὴ δέχεσθαι μηδένα
χαλκοῦν τὸ λοιπόν· ἀργύρῳ γὰρ χρώμεθα.
AN. τὸ δ' ἔναγχος οὐχ ἅπαντες ἡμεῖς ὤμνυμεν
τάλαντ' ἔσεσθαι πεντακόσια τῇ πόλει
τῆς τεσσαρακοστῆς, ἣν ἐπόρισ' Εὐριπίδης;
κεὐθὺς κατεχρύσου πᾶς ἀνὴρ Εὐριπίδην·
ὅτε δὴ δ' ἀνασκοπουμένοις ἐφαίνετο
ὁ Διὸς Κόρινθος καὶ τὸ πρᾶγμ' οὐκ ἤρκεσεν,
πάλιν κατεπίττου πᾶς ἀνὴρ Εὐριπίδην.

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closed, and the fountain of silver was again in flow.

818. *τὴν γνάθον*] That it was the custom of the Athenians to carry money in their mouths is, of course, well known. See Wasps 791 and the note there. *ἀπῆρα, I made off.*

825. *τεσσαρακοστῆς ... Εὐριπίδης*] *Οὗτος ἔγραψε τεσσαρακοστὴν εἰσενεγκεῖν ἀπὸ τῆς οὐσίας εἰς τὸ κοινόν.*—Scholiast. That this *τεσσαρακοστὴ* was, as the Scholiast says, a direct property tax of 2½ per cent., just as the *πεντεκοσιοστὴ* mentioned infra 1007 was a direct property tax of one-fifth of a unit per cent. on the taxable capital is, in my judgement, absolutely certain. No other percentage could have been expected to raise the enormous sum of 500 talents; whilst a property tax of one-fortieth would not exceed an income tax for one year of 6*s.* in the £. Mr. Grote's objections (History of Greece, chap. lxxv) rest on no substantial foundation. He says that "on one occasion (De Symmoriis, sec. 33) Demosthenes alludes to a proposition for raising 500 talents by direct property tax as something extravagant, which the Athenians would not endure to hear mentioned." But this is not so. Demosthenes says that the Athenians would not stand a direct property tax of one-twelfth (which would be required to raise 500 talents). He does not suggest that they would not stand a direct property tax of one-fortieth, which was the proposal of Euripides: on the contrary, he speaks of a tax of one-fiftieth as if it would create no difficulty whatever. It seems to me that Euripides (whether a son of the great poet or some other Athenian of the same name) was one of the officers (*πορισταὶ*) whose duty it was both to devise and levy taxes (see the note on Frogs 1505): that there had arisen some urgent necessity for 500 talents, possibly on account of the expenses

My cheek with coppers; then I steered away
And went to purchase barley in the market;
When just as I was holding out my sack,
The herald cried, *No copper coins allowed!*
Nothing but silver must be paid or taken!

CIT. Then that late tax, the two-and-a-half per cent.,
Euripides devised, weren't we all vowing
'Twould yield five hundred talents to the state?
Then every man would gild Euripides.
But when we reckoned up, and found the thing
A Zeus's Corinth, and no good at all,
Then every man would tar Euripides.

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incurred by reason of the Anti-Spartan League: that Euripides proposed to meet this need by a property tax of 2½ per cent.; that the people were overjoyed to think that they could get out of their difficulties by so small a sacrifice; that the tax was accordingly voted, and Euripides proceeded to assess it; but that, no sufficient allowance having been made for the vast decrease of taxable capital which had followed the disastrous termination of the Peloponnesian War, it was found that a tax of 2½ per cent. would be quite inadequate (*οὐκ ἤρκεσεν*) to realize anything like the amount required; and that thereupon the popular feeling ran high against the financier who proposed it. Very possibly at *that* time, as in the time of Demosthenes, it would have required a tax of one-twelfth, and not merely of one-fortieth, to raise 500 talents. This *ψήφισμα* therefore became one of those which were passed and bare no fruit.

826. *κατεχρύσου*] Καταχρυσοῦν *μεταφορικῶς* λῆπτέον *ἀντὶ τοῦ ἐπαινεῖν, μεγαλύνειν, εἰς μέγεθος αἴρειν. τὸ δὲ ἐναντίον, καταπιττοῦν ἀντὶ τοῦ εἰτελίζειν, λοιδορεῖν, κακολογεῖν.*—Bisetus.

828. *ὁ Διὸς Κόρινθος*] The origin of this proverbial expression is explained in the note on Frogs 439, to which the reader is referred. Here it will be sufficient to say that the words *ὁ Διὸς Κόρινθος* (Corinthus, son of Zeus, the eponymous founder of Corinth) were used over and over again, by way of menace, to the revolted Megarians by the Corinthian ambassadors, till the Megarians rose up, defeated the Corinthians and secured their own independence. Hence the words became a proverbial expression applicable either to wearisome iteration, as in the Frogs, or to grand professions which are not justified by the result, as in the present passage.

ΧΡ. οὐ ταυτὸν, ὦ τᾶν. τότε μὲν ἡμεῖς ἤρχομεν, 830
νῦν δ' αἱ γυναῖκες. ΑΝ. ἅς γ' ἐγὼ φυλάξομαι
νὴ τὸν Ποσειδῶ μὴ κατουρήσωσί μου.
ΧΡ. οὐκ οἶδ' ὅ τι ληρεῖς. φέρε σὺ τἀνάφορον ὁ παῖς.
ΚΗ. ὦ πάντες ἀστοὶ, νῦν γὰρ οὕτω ταῦτ' ἔχει,
χωρεῖτ', ἐπείγεσθ' εὐθὺ τῆς στρατηγίδος, 835
ὅπως ἂν ὑμῖν ἡ τύχη κληρουμένοις
φράσῃ καθ' ἕκαστον ἄνδρ' ὅποι δειπνήσετε·
ὡς αἱ τράπεζαί γ' εἰσὶν ἐπινενησμέναι
ἀγαθῶν ἁπάντων καὶ παρεσκευασμέναι,
κλῖναί τε σισυρῶν καὶ δαπίδων νενασμέναι. 840
κρατῆρας ἐγκιρνᾶσιν, αἱ μυροπώλιδες
ἑστᾶσ' ἐφεξῆς· τὰ τεμάχη ῥιπίζεται,
λαγῷ' ἀναπηγνύασι, πόπανα πέττεται,
στέφανοι πλέκονται, φρύγεται τραγήματα,
χύτρας ἔτνους ἕψουσιν αἱ νεώταται· 845
Σμοῖος δ' ἐν αὐταῖς ἱππικὴν στολὴν ἔχων
τὰ τῶν γυναικῶν διακαθαίρει τρυβλία.

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830. *οὐ ταυτόν*] *The cases are not analogous.*

831. *ἅς γ' ἐγώ*] This is of course intended merely to express the speaker's contempt for the sex. Men are accustomed *καταχρυσοῦν* and *καταπιττοῦν*, women, he thinks, are fit only *κατουρεῖν*. Therefore he will give them as wide a berth as possible.

833. *τἀνάφορον*] The yoke for carrying burdens. See Frogs 8, where the Scholiast gives precisely the same definition as here, *ξύλον ἀμφίκοιλον, ἐν ᾧ τὰ φορτία ἐξαρτήσαντες οἱ ἐργάται βαστάζουσι.*

834. Κῆρυξ] A crier enters to summon all the citizens to the state banquet: *νῦν γὰρ οὕτω ταῦτ' ἔχει*, he says, meaning that under the old democracy only a few distinguished guests were entertained by the state in the Prytaneum; but now the invitation is extended to every citizen. Some would change *κῆρυξ* into *κηρύκαινα*, referring to 713 above; but there the crieress was to be the immediate personal assistant of Praxagora. That she was not going to dispense with the services of men generally is shown by the *ὁ τὴν μᾶζαν φέρων* of 851 infra; and the present speech is plainly that of a man, and not of a woman.

837. *ὅποι*] This is the reading of the best MSS. and of almost all the editions. Brunck introduced *ὅπου* from the only

CHR. But times have altered; then the men bare sway,
'Tis now the women. CIT. Who, I'll take good care,
Shan't try on *me* their little piddling ways.
CHR. You're talking nonsense. Boy, take up the yoke.
CRIER. O all ye citizens (for now 'tis thus),
Come all, come quick, straight to your chieftainess.
There cast your lots; there fortune shall assign
To every man his destined feasting-place.
Come, for the tables now are all prepared
And laden heavily with all good things:
The couches all with rugs and cushions piled!
They're mixing wine: the perfume-selling girls
Are ranged in order: collops on the fire:
Hares on the spit; and in the oven, cakes;
Chaplets are woven: comfits parched and dried.
The youngest girls are boiling pots of broth;
And there amongst them, in his riding-suit,
The gallant Smoius licks their platters clean.

MS. with which he was acquainted containing this part of the play, and has been followed by a few editors; but ὅποι is doubtless correct in the sense of *whither ye shall go and dine*. Cf. Eur. Bacchae 184 ποῖ δεῖ χορεύειν; ποῖ καθιστάναι πόδα; and Elmsley's note there.

838. ἐπινενησμέναι] Νενησμέναι from *νέω to heap*, νενασμέναι from *νάσσω to press*.

840. σισυρῶν] Τῶν μαλλωτῶν στρωμάτων. δαπίδων δὲ τῶν ταπήτων.—Scholiast.

842. ῥιπίζεται] Ἀντὶ τοῦ ὀπτᾶται. τὸ γὰρ πῦρ οἱ ἄνθρωποι ἐρρίπιζον, ἵνα ὀπτήσωσιν.—Scholiast. The ῥιπὶς was a fan, which played the part of the modern bellows (as we still say, to *fan* the fire). See Pollux, x, segm. 94, and the commentators there. So in Acharnians, 665-670, the Chorus pray that the Muse will come to them keen and bright, "As the spark leaps up from the oakwood ashes, stirred by the breath of the fan" (Rudd), ἐρεθιζόμενος οὐρίᾳ ῥιπίδι. The meaning here is that the fish-cutlets are broiling on a well-fanned fire.

846. Σμοῖος] Κύριον ὄνομα, αἰσχροποιὸς εἰς γυναῖκας.—Scholiast. A double meaning runs through lines 845-847, for Bergler is no doubt correct in saying that Smoius is charged with the same bestiality which, a generation earlier, was attributed to the filthy Ariphrades (Knights 1285, Wasps 1283, Peace 885),

Γέρων δὲ χωρεῖ χλανίδα καὶ κονίποδα
ἔχων, καχάζων μεθ' ἑτέρου νεανίου·
ἐμβὰς δὲ κεῖται καὶ τρίβων ἐρριμμένος.
πρὸς ταῦτα χωρεῖθ', ὡς ὁ τὴν μᾶζαν φέρων
ἕστηκεν· ἀλλὰ τὰς γνάθους διοίγνυτε.
ΑΝ. οὐκοῦν βαδιοῦμαι δῆτα. τί γὰρ ἕστηκ' ἔχων
ἐνταῦθ', ἐπειδὴ ταῦτα τῇ πόλει δοκεῖ;
ΧΡ. καὶ ποῖ βαδιεῖ σὺ μὴ καταθεὶς τὴν οὐσίαν;
ΑΝ. ἐπὶ δεῖπνον. ΧΡ. οὐ δῆτ', ἢν γ' ἐκείναις νοῦς ἐνῇ,
πρὶν ἄν γ' ἀπενέγκῃς. ΑΝ. ἀλλ' ἀποίσω. ΧΡ. πηνίκα;
ΑΝ. οὐ τοὐμὸν, ὦ τᾶν, ἐμποδὼν ἔσται. ΧΡ. τί δή;
ΑΝ. ἑτέρους ἀποίσειν φήμ' ἔθ' ὑστέρους ἐμοῦ.
ΧΡ. βαδιεῖ δὲ δειπνήσων ὅμως; ΑΝ. τί γὰρ πάθω;
τὰ δυνατὰ γὰρ δεῖ τῇ πόλει ξυλλαμβάνειν
τοὺς εὖ φρονοῦντας. ΧΡ. ἢν δὲ κωλύσωσι, τί;
ΑΝ. ὀμόσ' εἶμι κύψας. ΧΡ. ἢν δὲ μαστιγῶσι, τί;
ΑΝ. καλούμεθ' αὐτάς. ΧΡ. ἢν δὲ καταγελῶσι, τί;
ΑΝ. ἐπὶ ταῖς θύραις ἑστὼς ΧΡ. τί δράσεις; εἰπέ μοι.

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the ἔντους χύτρας here being equivalent to the ζωμὸν of Peace 885; the τρυβλία signifying, as Brunck observes, τὰ τῶν γυναικῶν αἰδοῖα; and the ἱππικὴν στολὴν involving an allusion of the same kind as the Ἱππίου τυραννίδα of Wasps 502.

848. Γέρων] Dindorf observes that Geron occurs in some inscriptions as a proper name, and it is unquestionably so used here; but the bearer of the name was undoubtedly a γέρων, a shabby old fellow who, having been rigged out in a new suit of clothes from the public stores, now fancies himself a youth again, and struts about, joking and laughing, with "another youth."

850. ἐμβὰς, τρίβων] Which he formerly used. As to ἐμβὰς see the note on 345 supra. In his speech, "In the matter of the estate of Dicaeogenes," 20, Isaeus says that a claimant who had reduced Cephisodotus to penury by unjustly depriving his cousin, the mother of Cephisodotus, of her share in the estate, now upbraided Cephisodotus ὅτι ἐμβάδας καὶ τριβώνια φορεῖ, ὥσπερ ἀδικούμενός τι εἰ ἐμβάδας Κηφισόδοτος φορεῖ, ἀλλ' οὐκ ἀδικῶν ὅτι, ἀφελόμενος αὐτὸν τὰ ὄντα, πένητα πεποίηκεν. And cf. Plutus, 842, 847.

860. τί γὰρ πάθω;] *Quid enim faciam?* Cf. Birds 1432 τί γὰρ πάθω; σκάπτειν γὰρ οὐκ ἐπίσταμαι. So long as it was a question of giving up his private property,

There Geron too, in dainty robe and pumps,
His threadbare cloke and shoon discarded now,
Struts on, guffawing with another lad.
Come, therefore, come, and quickly: bread in hand
The pantler stands; and open wide your mouths.

CIT. I'll go, for one. Why stand I idly here,
When thus the city has declared her will?

CHR. Where will *you* go? You haven't brought your goods.

CIT. To supper. CHR. Not if they've their wits about them
Until you've brought your goods. CIT. I'll bring them. CHR. When?

CIT. My doings won't delay the job. CHR. Why not?

CIT. Others will bring them later still than I.

CHR. You are going to supper? CIT. What am I to do?
Good citizens must needs support the state
As best they can. CHR. If they say no, what then?

CIT. At them, head foremost. CHR. If they strike, what then?

CIT. Summon the minxes. CHR. If they jeer, what then?

CIT. Why then I'll stand beside the door, and — CHR. What?

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he held it the part of a fool to obey the behests of the law, supra 768. But now that it has become a question of attending the banquet, he remembers that it is the duty of all well-disposed citizens (*τοὺς εὖ φρονοῦντας*) to support the institutions of their country. He has no alternative; whether he like it or not, he must needs obey.

862. *ἢν δὲ κωλύσωσι, τί;*] Chremes commences his little string of repartees with the very question with which the second speaker had concluded his. And this is, I think, the meaning of the Scholium, *ἐξ ὧν πρώην ὁ μὴ βουλόμενος τὴν οὐσίαν καταθεῖναι* (i.e. the second speaker) *ἐπηρώτα.*

864. *καταγελῶσι*] *If they laugh to scorn your threats of a summons?* The thread of this short dialogue is as follows: "I must do what the State orders." "What if the women will not let you?" "At them, head foremost." "What if they repel you with blows?" "I'll go to law, I'll summon them." "What if they laugh your summons to scorn?" Bergk, apparently not perceiving the continuity of the dialogue, would destroy it by substituting, out of his own head, *κἀπελῶσι* for *καταγέλωσι*. I cannot help thinking that if all the MSS. had read *κἀπελῶσι*, the genius of a Bentley or a Porson would have been equal to restoring *καταγελῶσι*.

ΑΝ. τῶν εἰσφερόντων ἁρπάσομαι τὰ σιτία.
ΧΡ. βάδιζε τοίνυν ὕστερος· σὺ δ', ὦ Σίκων
καὶ Παρμένων, αἵρεσθε τὴν παμπησίαν.
ΑΝ. φέρε νυν ἐγώ σοι ξυμφέρω. ΧΡ. μὴ, μηδαμῶς.
δέδοικα γὰρ μὴ καὶ παρὰ τῇ στρατηγίδι,
ὅταν κατατιθῶ, προσποιῇ τῶν χρημάτων.
ΑΝ. νὴ τὸν Δία δεῖ γοῦν μηχανήματός τινος,
ὅπως τὰ μὲν ὄντα χρήμαθ' ἕξω, τοῖσδε δὲ
τῶν ματτομένων κοινῇ μεθέξω πως ἐγώ.
ὀρθῶς ἔμοιγε φαίνεται· βαδιστέον
ὁμόσ' ἐστὶ δειπνήσοντα κοὐ μελλητέον.

(ΧΟΡΟΥ.)

ΓΡ. Α. τί ποθ' ἄνδρες οὐχ ἥκουσιν; ὥρα δ' ἦν πάλαι·
ἐγὼ δὲ καταπεπλασμένη ψιμυθίῳ

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868. *παμπησίαν*] Τὴν πᾶσαν κτῆσιν—Scholiast. *παγκτησίαν*—Photius, Eustathius (on Od. iv. 413). *τὴν ὁλοκληρίαν τὴν ὅλην κτῆσιν, παρὰ τὸ πάω, τουτέστι, κτῶμαι*—Le Fevre. It is a *vox Tragica*, says Brunck, referring to Aesch. Septem 813; Eur. Ion 1305.

872. *μηχανήματος*] Chremes goes off to deposit his chattels, and share in the public entertainment. The other, left behind, endeavours to excogitate a scheme by which he also may share in the feast, and yet not deposit his chattels. His exclamation shows that he has hit upon a plan, the particulars of which he does not divulge, but which he hopes may accomplish his purpose, and away he goes after his companion.

876. *δειπνήσοντα*] The accusative is used, says Dr. Blaydes, "quasi praecessisset non *βαδιστέον* sed *βαδίζειν χρή*." Cf. Birds 1237. After this line, as after 729 supra, the Ravenna MS. inserts ΧΟΡΟΥ, showing that the scene of the Two Citizens, which is now followed without any interval by the scene of the Three Hags, was formerly separated from it by a choral ode. Judging from analogy we may suppose it to have been a strophe, to an antistrophe separating the scene of the Three Hags from the entrance of Praxagora's handmaiden; but if there ever was an antistrophe after line 1111, it has absolutely disappeared, and "left not a wrack behind." Even the ΧΟΡΟΥ of the Ravenna MS. is wanting there.

877. *τί ποθ' ἄνδρες*] The scenery seems to have remained unchanged throughout the play; and Blepyrus comes out of the central house at 1128 infra, just as he has already done at 311 and 520 supra. But the houses on either side, hitherto the residences of Chremes and

CIT. Seize on the viands as they bear them in.
CHR. Come later then. Now Parmeno and Sicon
Take up my goods and carry them along.
CIT. I'll help you bring them. CHR. Heaven forbid! I fear
That when I'm there, depositing the goods
Beside the chieftainess, you'll claim them yours.
CIT. (*alone*) Now must I hatch some crafty shrewd device
To keep my goods, and yet secure a part
In all these public banquets, like the rest.
Hah! Excellent! 'Twill work. Away! Away!
On to the banquet-hall without delay.

(*Here again was a choral song, now lost.*)

HAG. Why don't the fellows come? The hour's long past:
And here I'm standing, ready, with my skin

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the Second Woman respectively, have changed their occupants; and one of them has become the abode of an ancient Hag and a young girl. It is the case contemplated in Praxagora's speech, supra 693-701, but the proceedings do not exactly follow the lines there shadowed out. For one thing, both the girl and her young lover are in full revolt against the regulations of Praxagora. For another, no Gaffer Hobnail, no snub-nosed Lysicrates, comes to claim precedence over the youth. It is difficult to feel absolute certainty as to the stage arrangements, but in my judgement the Hag is peeping out through the half-closed door (Peace 980, 1), whilst the girl is looking from the window overhead. The contention between the two could hardly have been carried on, had the girl been standing in one of the balconies (*menianorum*) which, according to Vitruvius (v. 6, ed Schneider), formed part of the stock scenery of the comic stage: and indeed such balconies are never mentioned in the Comedies of Aristophanes, and were probably a later invention.

878. ψιμυθίῳ] *White lead*; the Latin *cerussa*, the *ceruse* of our old dramatists, by the use of which women acquired a whiter and more delicate complexion "Cerussata timet Sabella solem."—Martial, ii. 41. 12. "'Tis the sun Hath given some little taint unto the ceruse."—Ben Jonson's Sejanus, ii. 1. See Pliny, xxxiv. 55. In 1072 infra another Hag is described as ἀνάπλεως ψιμυθίου. And in some lines, preserved by Athenaeus, xiii. 6, from the "Wreath-sellers" of Eubulus (to which Bergler refers), harlots are described in both ways as περιπεπλασμέναι ψιμυθίοις and ἀνάπλεφ ψιμυθίου, doubtless a reminiscence of

ἕστηκα καὶ κροκωτὸν ἡμφιεσμένη,
ἀργὸς, μινυρομένη τι πρὸς ἐμαυτὴν μέλος,
παίζουσ', ὅπως ἂν περιλάβοιμ' αὐτῶν τινὰ
παριόντα. Μοῦσαι, δεῦρ' ἴτ' ἐπὶ τοὐμὸν στόμα,
μελύδριον εὑροῦσαί τι τῶν Ἰωνικῶν.

ΜΕΙΡΑΞ. νῦν μέν με παρακύψασα προὔφθης, ὦ σαπρά.
ᾧου δ' ἐρήμας, οὐ παρούσης ἐνθάδε
ἐμοῦ, τρυγήσειν καὶ προσάξεσθαί τινα
ᾄδουσ'· ἐγὼ δ', ἢν τοῦτο δρᾷς, ἀντᾴσομαι.
κεἰ γὰρ δι' ὄχλου τοῦτ' ἐστὶ τοῖς θεωμένοις,
ὅμως ἔχει τερπνόν τι καὶ κωμῳδικόν.

ΓΡ. Α. τούτῳ διαλέγου κἀποχώρησον· σὺ δὲ,
φιλοττάριον αὐλητὰ, τοὺς αὐλοὺς λαβὼν
ἄξιον ἐμοῦ καὶ σοῦ προσαύλησον μέλος.
(ᾄδει ἡ γραῦς.)
εἴ τις ἀγαθὸν βούλεται πα-
θεῖν τι, παρ' ἐμοὶ χρὴ καθεύδειν.

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the present scene. "A harlot's cheek, beautied with plastering art."—Hamlet, iii. 1. Kuster refers to the sixth epigram of Lucian in the Anthology,

μὴ τοίνυν τὸ πρόσωπον ἅπαν ψιμύθῳ κατάπλαττε
ὥστε προσωπεῖον, κοὐχὶ πρόσωπον ἔχειν.
οὐδὲν γὰρ πλέον ἐστί. τί μαίνεαι; οὔποτε φῦκος
καὶ ψίμυθος τεύξει τὴν Ἑκάβην Ἑλένην.

And see the note on 929 infra.

883. Ἰωνικῶν] Τῶν τρυφηλῶν· Ἴωνες γὰρ τρυφηλοί.—Scholiast. No authorities need be cited to show that the epithet "Ionian," in this connexion, signifies everything that is soft, voluptuous, and dissolute. Cf. infra 918; Thesm. 163; Athenaeus, xii. chaps. 28-31; Harpocration and Hesychius, s v.; Horace, Odes, iii. 6. 21. The historian Satyrus, remarking that Alcibiades excelled everybody in everything, says that he excelled the Ionians in luxury, the Thebans in gymnastics, the Thessalians in horsemanship, the Spartans in endurance, the Thracians in hard drinking; ἐν Ἰωνίᾳ μὲν ὤν, Ἰώνων ἐφαίνετο τρυφερώτερος.—Athenaeus, xii. 47. Up to this point the Hag alone has made her appearance, but now the girl looks out from the window above.

885. ἐρήμας τρυγήσειν] Scilicet ἀμπέλους. We have already met with this proverbial expression in Wasps 634.

Plastered with paint, wearing my yellow gown,
Humming an amorous ditty to myself,
Trying, by wanton sportiveness, to catch
Some passer-by. Come, Muses, to my lips,
With some sweet soft Ionian roundelay.

GIRL. This once then, Mother Mouldy, you've forestalled me,
And peeped out first; thinking to steal my grapes,
I absent; aye, and singing to attract
A lover; sing then, and I'll sing against you.
For this, even though 'tis irksome to the audience,
Has yet a pleasant and a comic flavour.

HAG. Here, talk to this, and vanish: but do you,
Dear honey piper, take the pipes and play
A strain that's worthy you, and worthy me.
(*singing*) Whoever is fain love's bliss to attain,
Let him hasten to me, and be blest;

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888. δι' ὄχλου] This self-depreciation, like the common *I have already detained you too long* of our platform speakers, was no doubt intended merely to elicit from the audience a counter expression of encouragement. The words are used in precisely the same manner by the Athenian orator in Thuc. i. 73.

890. τούτῳ] Τῷ αἰδοίῳ. — Scholiast, referring no doubt to a δερμάτινον αἰδοῖον, a *penem scorteum*, called in Lysistrata 109 an ὄλισβον. She throws one of these to the girl, and bids her amuse herself with *that*. διαλέγου is used in much the same sense as εἰς λόγον ἔλθῃ in Knights 806.

891. αὐλητά] Some have thought that the Hag is speaking to a private musician of her own; but, of course, she is addressing the theatrical αὐλητής, who was there for the very purpose of playing accompaniments to the songs.

893. εἴ τις] They now commence their rival madrigals, the shrill cracked treble of the Hag alternating with the full rich tones of the girl. The Hag has the first turn. The first three songs are in the trochaic metre; the second and third corresponding as strophe and antistrophe. The anapaest in the second place of lines 893 and 894, though unusual in Aristophanes, is, of course, perfectly regular. τὸ τροχαϊκὸν κατὰ μὲν τὰς περιττὰς χώρας δέχεται τροχαῖον, τρίβραχυν, καὶ δάκτυλον· κατὰ δὲ τὰς ἀρτίους, τούτους τε, καὶ σπονδεῖον, καὶ ἀνάπαιστον.— Hephaestion, chap. vi. ad init.

οὐ γὰρ ἐν νέαις τὸ σοφὸν ἔν-
εστιν, ἀλλ' ἐν ταῖς πεπείροις·
οὐδέ τοι στέργειν ἂν ἐθέλοι
μᾶλλον ἢ 'γὼ τὸν φίλον γ' ὅ-
περ ξυνείην·
ἀλλ' ἐφ' ἕτερον ἂν πέτοιτο.
(ἀντᾴδει ἡ νέα τῇ γραΐ)

ΜΕΙ. μὴ φθόνει ταῖσιν νέαισι.
τὸ τρυφερὸν γὰρ ἐμπέφυκε
τοῖς ἀπαλοῖσι μηροῖς,
κἀπὶ τοῖς μήλοις ἐπαν-
θεῖ· σὺ δ', ὦ γραῦ,
παραλέλεξαι κἀντέτριψαι,
τῷ θανάτῳ μέλημα.

ΓΡ. Α. ἐκπέσοι γέ σου τὸ τρῆμα,
τό τ' ἐπίκλιντρον ἀποβάλοιο,
βουλομένη σποδεῖσθαι,
κἀπὶ τῆς κλίνης ὄφιν
[ψυχρὸν] εὕροις
καὶ προσελκύσαιο [σαύτῃ]
βουλομένη φιλῆσαι.

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896. πεπείροις] *Ripe, mature.* Some MSS. read ἐμπείροις, *experienced*, and in good truth, though the two words are quite different in meaning, they would come to the same thing here. τὸ σοφὸν, *sollertia in re amatoria*, is described as τὸ ἔμπειρον by the Scholiast. And the argument is that repeated in Lucian's Amores 25, γυνὴ μὲν οὖν, ἀπὸ παρθένου μέχρις ἡλικίας μέσης, πρὶν ἢ τελέως τὴν ἐσχάτην ῥυτίδα τοῦ γήρως ἐπιδραμεῖν, εὐάγκαλον ἀνδράσιν ὁμίλημα, κἂν παρέλθῃ τὰ τῆς ὥρας, ὅμως ἡ ἐμπειρία ἔχει τι λέξαι τῶν νέων σοφώτερον. The last words are borrowed from Eur. Phoenissae 529, 530, where, however, they are used in a totally different connexion.

897. ἐθέλοι] Scilicet ἡ νέα. The first four lines of the song are a comparison between two *classes*, the νέαις and the πεπείροις. The last four are a comparison between two *persons*, the girl and herself. The Hag has now had her say, and the girl's turn has come. The idea of prefixing musical terms to the following songs is, and some of the musical terms themselves are, borrowed from the Rev. Rowland Smith's

For knowledge is sure with the ripe and mature,
And not with the novice, to rest.
Would *she* be as faithful and true to the end,
And constant and loving as I?
No: she would be flitting away from her friend,
And off to another would fly,
Would fly, would fly, would fly,
And off to another would fly.

GIRL. (*affettuosamente*) O grudge not the young their enjoyment.
For beauty the softest and best
Is breathed o'er the limbs of a maiden,
And blooms on the maidenly breast.
You have tweezered your brows, and bedizened your face,
And you look like a darling for — death to embrace.

HAG. (*con fuoco*) I hope that the cords of your bedstead will rot,
I hope that your tester will break,
And O when you think that a lover you've got,
I hope you will find him a snake,
A snake, a snake, a snake,
I hope you will find him a snake!

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translation.

904. *παραλέλεξαι*] The Hag's song was addressed to her expected lovers; but the girl, rejoicing in her youth, makes a direct attack upon the Hag. *You have picked out the shaggy hairs* (a sign of age) *from your eyebrows*, she says. *παραλέγειν· τὰς ὑπερεχούσας ἐν ταῖς ὀφρύσι τρίχας ἐκλέγειν.*—Photius, s. v. *παραλέγειν*. Cf. Id. s. v. *παρέλεξας*. *παραλέξαι· παρὰ τὸ τὰς ὑπερεχούσας ἐν ταῖς ὀφρύσι παραλέγειν.*—Hesychius. *παραλελέχθαι τὰς τρίχας· τὸ τὰς περιττὰς ἀφαιρεῖσθαι.*—Pollux, ii. segm. 35. *κἀντέτριψαι, and have rubbed paint into your face*, supra 732, Lys. 149. *μέλημα, Death's darling*, "cura et deliciae mortis" as Kuster translates it. Cf. infra 973.

906. *τὸ τρῆμα*] At this direct attack, the Hag loses her temper, and utters imprecations which it is not easy or desirable to interpret with exactness. Le Fevre supposes *τρῆμα* to be "eam lecti partem, per quam funiculi intendebantur unde Homero *τρητοῖς λεχέεσσιν*," and *ἐπίκλιντρον* a cushion or pillow. But cf. Lysistrata 410. *ὄφις* is used, both in Greek and in Latin erotics, to denote a cold and languid lover. Two trochaic feet have dropped out of this antistrophe,

ΜΕΙ. αἲ αἲ, τί ποτε πείσομαι;
οὐχ ἥκει μοὐταῖρος·
μόνη δ' αὐτοῦ λείπομ'· ἡ
γάρ μοι μήτηρ ἄλλῃ βέβηκε
καὶ τἄλλα μ' οὐδὲν τὰ μετὰ ταῦτα δεῖ λέγειν.
ἀλλ', ὦ μαῖ', ἱκετεύομαι, 915
κάλει τὸν Ὀρθαγόραν, ὅπως
σαυτῆς κατόναι', ἀντιβολῶ σε.
ΓΡ. Α. ἤδη τὸν ἀπ' Ἰωνίας
τρόπον τάλαινα κνησιᾷς·
δοκεῖς δέ μοι καὶ λάβδα κατὰ τοὺς Λεσβίους. 920
ΜΕΙ. ἀλλ' οὐκ ἄν ποθ' ὑφαρπάσαιο
τἀμὰ παίγνια· τὴν δ' ἐμὴν
ὥραν οὐκ ἀπολεῖς οὐδ' ἀπολήψει.
ΓΡ. Α. ᾇδ' ὁπόσα βούλει καὶ παράκυφθ' ὥσπερ γαλῆ·
οὐδεὶς γὰρ ὡς σὲ πρότερον εἴσεισ' ἀντ' ἐμοῦ. 925
ΜΕΙ. οὔκουν ἐπ' ἐκφοράν γε; καινόν γ', ὦ σαπρά;

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and I have inserted, in brackets, Bergk's *ψυχρὸν*, and Blaydes's *σαύτῃ*, not as thinking that they are the genuine words of Aristophanes, but to show the reader the metrical completeness of the song.

911. *αἲ αἲ*] Instead of bandying threats with the Hag, the girl pursues the doubtless more aggravating course of lifting up her voice in a young maiden's love-ditty. The words *ἀλλ' ὦ μαῖα*, the Scholiast says, are addressed *πρὸς τὴν γραῦν*, but although on the stage the girl may, by way of mockery, so address them, yet in the song itself *μαῖα* signifies an overindulgent old nurse, such as she who brought Romeo and Juliet together. *Ὀρθαγόρας* is the name which this Juliet bestows on her Romeo. The translation might perhaps lead the reader to suppose that the love-sick maiden in the ditty is really bewailing her mother's absence, whereas she merely regards it as affording a good opportunity for a stolen meeting with her lover. If this song is intended to correspond with the double song which follows, as can hardly be questioned, its opening lines must have been greatly amplified, possibly by the introduction of a further portion of the original love-ditty, from which Aristophanes is borrowing.

918. *τὸν ἀπ' Ἰωνίας τρόπον*] *Ὡς μαλακῶν ἐκείνων ὄντων.*—Scholiast. We have already seen (supra 883) that the Ionians were notorious for their dissolute and voluptuous habits. The girl's song and demeanour may have justified this

GIRL. (*teneramente*) O dear, what will become of me?
Where can my lover be flown?
Mother is out; she has gone and deserted me,
Mother has left me alone.
Nurse, nurse, pity and comfort me,
Fetch me my lover, I pray;
So may it always be happy and well with thee,
O, I beseech thee, obey.

HAG. (*fortissimo*) These, these, are the tricks of the harlotry,
This, the Ionian itch!

GIRL. (*con spirito*) No! no! you shall never prevail with me,
Mine are the charms that bewitch.

HAG. Aye, aye, sing on: keep peeping, peering out
Like a young cat. They'll all come first to me.

GIRL. What, to your funeral? A new joke, hey?

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charge, but the old lady is certainly going too far when she imputes to her rival the terrible vice of the Lesbians. It would seem that this vice (λεσβιάζειν) was at Athens described by its initial letter λ (λάβδα or λάμβδα), ἀπὸ τοῦ ἄρχοντος στοιχείου, as the Scholiast says. The same vice is imputed to the flute-girl in Wasps 1346.

921. ὑφαρπάσαιο] See supra 722. The girl closes the contest with a little outburst of triumphant insolence. "Never shall you intercept (wile away) my lovers (τοὺς ἐμοὺς ἐραστάς, Scholiast)," she sings, "Never shall you destroy or carry off the charm of my youth." With Bergk and Velsen, I have given these last three lines to the girl, for by τὴν ἐμὴν ὥραν we must necessarily understand "my youth." It cannot mean, as Bothe, thinking it spoken by the Hag, explains it, "horam, h. e. tempus mihi constitutum atque assignatum lege nova."

926. ἐπ' ἐκφοράν] I have arranged the speakers in these lines, and indeed frequently elsewhere in this scene, somewhat differently from preceding editors. The Hag is reduced to iambics, but still asserts her legal rights. "Sing what you will," she says, "and peep out like a cat: no man will go first to you: all will come first to me." "First to you?" retorts the girl, "O yes, to your funeral, I suppose. Is that a novel jest, Mother Mouldy?" The same question ἐπ' ἐκφοράν; occurs in a very similar passage in Plutus 1008, and is there too addressed to an ancient coquette. Both there and here some translate it "to carry away your goods"; but in both places it clearly means *to carry you out*

ΓΡ. Α. *οὐ δῆτα.* ΜΕΙ. *τί γὰρ ἂν γραῖ καινά τις λέγοι;*
ΓΡ. Α. *οὐ τοὐμὸν ὀδυνήσει σε γῆρας.* ΜΕΙ. *ἀλλὰ τί;*
ἤγχουσα μᾶλλον καὶ τὸ σὸν ψιμύθιον;
ΓΡ. Α. *τί μοι διαλέγει;* ΜΕΙ. *σὺ δὲ τί διακύπτεις;* ΓΡ. Α. *ἐγώ;* 930
ᾄδω πρὸς ἐμαυτὴν Ἐπιγένει τῷμῷ φίλῳ.
ΜΕΙ. *σοὶ γὰρ φίλος τίς ἐστιν ἄλλος ἢ Γέρης;*
ΓΡ. Α. *δόξει γε καὶ σοί. τάχα γὰρ εἶσιν ὡς ἐμέ.*
ὀδὶ γὰρ αὐτός ἐστιν. ΜΕΙ. *οὐ σοῦ γ', ὤλεθρε,*
δεόμενος οὐδέν. ΓΡ. Α. *νὴ Δί', ὦ φθίνυλλα σύ.* 935
ΜΕΙ. *δείξει τάχ' αὐτὸς, ὡς ἔγωγ' ἀπέρχομαι.*
ΓΡ. Α. *κἄγωγ', ἵνα γνῷς ὡς πολύ σου μεῖζον φρονῶ.*

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to burial (cf. Frogs 170), and is so taken by all the best scholars. So Lysias, De Caede Eratosthenis 8, *ἐπειδὴ δέ μοι ἡ μήτηρ ἐτελεύτησε, πάντων τῶν κακῶν ἀποθανοῦσα αἰτία μοι γεγένηται. ἐπ' ἐκφορὰν γὰρ αὐτῇ ἀκολουθήσασα ἡ ἐμὴ γυνὴ, ὑπὸ τούτου τοῦ ἀνθρώπου ὀφθεῖσα, χρόνῳ διαφθείρεται.* Very possibly the passage in our Plutus was repeated from the first comedy of that name, so that the joke was a stale one at the date of the Ecclesiazusae. The girl excuses herself for using an old joke by explaining that it was all the more suitable to an old woman.

928. *τοὐμὸν γῆρας*] Perhaps this little speech should conclude with a note of interrogation. As the words stand, they must be translated *It is not my age that will vex you;* meaning, I suppose, that it is not by her age, but by her superior wisdom and experience, that she will wile away the girl's lovers. "Not your age?" says the girl, "what then? your beauty I suppose: your rouge and ceruse."

929. *ἡ ἄγχουσα*] Ἄγχουσα (or as some spell it ἔγχουσα) is the plant now known as Dyer's Alkanet (*Anchusa tinctoria*), of which we are told by Miller and Martyn that it "Is cultivated in the south of France for the deep purplish red colour of the roots. It imparts a fine deep red to oils, wax, and all unctuous substances; its chief use is for colouring plasters, lipsalves, &c." Hellenic ladies used it as *rouge*; and in the British Museum (Third Vase Room, Case 43) some of this rouge may still be seen in a pyxis or rouge-pot discovered in the Greek cemetery at Naucratis, and ascribed by the Museum authorities to the best period of Greek art. Both the alkanet and the ceruse (supra 878) were constant accessories to a Greek toilet, and are frequently mentioned in that character. Thus in Xenophon's Oeconomicus, chap. x, Ischomachus tells us that when he saw his wife (amongst other things) *ἐντετριμμένην πολλῷ μὲν ψιμυθίῳ, ὅπως λευκοτέρα ἔτι δοκοίη εἶναι ἢ ἦν, πολλῇ δὲ ἐγχούσῃ,*

HAG. No, very old. GIRL. Old jokes to an old crone.
HAG. My age won't trouble *you*. GIRL. No? Then what will?
Your artificial red and white, perchance.
HAG. Why talk to me? GIRL. Why peeping? HAG. I? I'm singing
With bated breath to dear Epigenes.
GIRL. I thought old Geres was your only dear.
HAG. You'll soon think otherwise: he'll come to *me*.
O here he is, himself. GIRL. Not wanting aught
Of you, Old Plague. HAG. O yes, Miss Pineaway.
GIRL. His acts will show. I'll slip away unseen.
HAG. And so will I. You'll find I'm right, my beauty.

ὅπως ἐρυθροτέρα φαίνοιτο τῆς ἀληθείας, he persuaded her to give up the use of cosmetics by declaring that he preferred her own natural complexion *ψιμυθίου ἢ ἐγχούσης χρώματι*. And to a similar effect St. Chrysostom: *ἐποίησέ σε καλὴν ὁ Θεός; τί τοίνυν κατασκευάζεις ἄμορφον σαυτήν; ὥσπερ γὰρ ἂν εἴ τις χρυσῷ ἀνδριάντι ἐπιχρώσειε πηλὸν βορβόρου, οὕτως εἰσὶν αἱ τοῖς ἐπιτρίμμασι κεχρημέναι· γῆν καταπάσσεις σαυτὴν, τὴν μὲν φοινικῆν, τὴν δὲ λευκήν.* Hom. iv in 1 Tim (571 E. F.).

931. Ἐπιγένει] Epigenes does not seem intended to represent a real person; but Geres was doubtless known as a disreputable old man, and therefore, the girl thinks, a fitting partner for the old Hag; *φαλακρὸς οὗτος καὶ πένης*, says the Scholiast. Epigenes is apparently the name of the youth who enters three lines below: but it would be profitless to prefix that name to his speeches; since it is merely as a typical *νεανίας* that he comes before us.

934. ὁδὶ γὰρ αὐτός] A youth enters, with a torch in his hand (infra 978), obviously a reveller who has left the dinner table (supra 692). It is impossible that he can be carrying the torch through all the ensuing scene; and I imagine that he deposits it in some place, where Blepyrus finds it, infra 1150. The words δόξει γε καὶ σοὶ in the preceding line mean *Yes, and yourself will be of that opinion soon.*

937. μεῖζον φρονῶ] *Am much more sensible, know much more about things, than you.* She means that her opinion as to the youth's object in coming will be found more correct than the girl's. The rivals now profess to retire, so as to yield a free field for the youth to disclose the object of his quest: but in reality each is endeavouring to outwit the other. The girl does indeed go in, but she is keeping an eye on the Hag's movements, and reappears the moment the other is gone. The Hag at first does not withdraw at all, but stays by the door till she has overheard whom the youth is seeking: she then does retire, but keeps a watch on him, and reappears

ΝΕΑΝΙΑΣ. εἶθ' ἐξῆν παρὰ τῇ νέᾳ καθεύδειν,
καὶ μὴ 'δει πρότερον διασποδῆσαι
ἀνάσιμον ἢ πρεσβυτέραν·
οὐ γὰρ ἀνασχετὸν τοῦτό γ' ἐλευθέρῳ.
ΓΡ. Α. οἰμώζων ἄρα νὴ Δία σποδήσεις.
οὐ γὰρ τἀπὶ Χαριξένης τάδ' ἐστίν.
κατὰ τὸν νόμον ταῦτα ποιεῖν
ἔστι δίκαιον, εἰ δημοκρατούμεθα.
ἀλλ' εἶμι τηρήσουσ' ὅ τι καὶ δράσεις ποτέ.
ΝΕΑ. εἶθ', ὦ θεοί, λάβοιμι τὴν καλὴν μόνην,
ἐφ' ἣν πεπωκὼς ἔρχομαι πάλαι ποθῶν.
ΜΕΙ. ἐξηπάτησα τὸ κατάρατον γράδιον·
φρούδη γάρ ἐστιν οἰομένη μ' ἔνδον μένειν.
ἀλλ' οὐτοσὶ γὰρ αὐτὸς οὗ μεμνήμεθα.
δεῦρο δὴ δεῦρο δή,
φίλον ἐμόν, δεῦρό μοι

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so soon as she thinks it desirable to vindicate her legal rights.

938–945. Tyrwhitt was the first to arrange these two stanzas properly, and to show that they are in the most familiar and most famous of all scolium-metres, viz. that of "Harmodius and Aristogeiton." The metrical system will be found in the note to Wasps 1225. The first two lines are identical with the hendecasyllables of Catullus and Martial "Doctis, Jupiter, et laboriosis." Tyrwhitt also suggested that the commencement of the first stanza is borrowed from one of the scolia preserved by Athenaeus, xv. 50,

εἶθ' ἐξῆν, ὁποῖός τις ἦν ἕκαστος,
τὸ στῆθος διελόντ', ἔπειτα τὸν νοῦν
ἐσιδόντα, κλείσαντα πάλιν,
ἄνδρα φίλον νομίζειν ἀδύλῳ φρενί.

And this seems probable enough. See also Fritzsche, Quaest. Aristoph. p. 48. But the last line seems also a borrowed line, and possibly the entire stanza is a parody of some lost scolium. In the passage before us each stanza appears to be a soliloquy: the youth being unaware of the proximity of the Hag; and the Hag's recitation being an "aside," inaudible to the youth.

943. τἀπὶ Χαριξένης] Charixena is described by some as a fool (εὐήθης καὶ μωρά.—Scholiast. ἐπὶ μωρίᾳ διεβεβόητο.—Hesychius); by others, as a writer of

YOUTH. O that I now might my darling woo!
Nor first be doomed to the foul embrace
Of an ancient hag with a loathsome face;
To a free-born stripling a dire disgrace!
HAG. That you never, my boy, can do!
'Tis not Charixena's style to-day;
Now the laws you must needs obey
Under our democratical sway.
I'll run and watch what next you are going to do.
YOUTH. O might I catch, dear gods, my fair alone,
To whom I hasten, flushed with love and wine.
GIRL. (*Reappearing above*) That vile old Hag, I nicely cozened her.
She deems I'm safe within, and off she's gone.
But here's the very lad of whom we spake.
(*Singing*) This way, this way.
Hither, my soul's delight!

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amatory songs and melodies (*ποιήτρια ἐρωτικῶν*—Hesychius. *ποιήτρια κρουμάτων*—Etymol. Magn. Eustathius on Iliad ii. 711). And possibly the two characters are not absolutely inconsistent. The phrase *οἷα τὰπὶ Χαριξένης* passed into a proverb applied to performances without restraint or reason. It is used not only by Aristophanes, but also by Cratinus and Theopompus (Etymol. Magn). The passages are collected in Kuster's note. *οἰμώζων* in the preceding line is translated by Brunck *magno tuo malo*.

949. *ἐξηπάτησα*] The Hag having gone in, the girl immediately reappears; and she from the window above, and her lover from the street below, indulge in a little amatory duet.

952. *δεῦρο δή*] That these two songs are antistrophical, as Bentley pointed out, it is impossible to doubt: the first line, and the last three, are identical in both, and there are many traces of correspondence in the intermediate portions. But in one or other of them, if not in both, the metrical system has fallen so completely out of gear, that it would require far more conjectural pressure than, in the absence of any help from the MSS., it is permissible to exert, to bring them back into harmony with each other. Brunck and some others, contrary to all authority and, as it seems to me, contrary to all sense and likelihood, take the first song from the girl and transfer it to the Hag. The neuter *φίλον* is used here for the masculine, and in the antistrophe for the feminine, by way of endearment.

πρόσελθε καὶ ξύνευνός μοι
τὴν εὐφρόνην ὅπως ἔσει.
πάνυ γάρ τις ἔρως με δονεῖ
τῶνδε τῶν σῶν βοστρύχων.
ἄτοπος δ' ἔγκειταί μοί τις
πόθος, ὅς με διακναίσας ἔχει.
μέθες, ἱκνοῦμαί σ', Ἔρως,
καὶ ποίησον τόνδ' ἐς εὐνὴν
τὴν ἐμὴν ἱκέσθαι.

ΝΕΑ. δεῦρο δὴ δεῦρο δή,
καὶ σύ μοι καταδραμοῦ-
σα τὴν θύραν ἄνοιξον
τήνδ'· εἰ δὲ μή, καταπεσὼν κείσομαι.
φίλον, ἀλλ' ἐν τῷ σῷ βούλομαι
κόλπῳ πληκτίζεσθαι μετὰ
τῆς σῆς πυγῆς.
Κύπρι, τί μ' ἐκμαίνεις ἐπὶ ταύτῃ;
μέθες, ἱκνοῦμαί σ', Ἔρως,
καὶ ποίησον τήνδ' ἐς εὐνὴν
τὴν ἐμὴν ἱκέσθαι.

καὶ ταῦτα μέν μοι μετρίως πρὸς τὴν ἐμὴν ἀνάγκην
εἰρημέν' ἐστίν. σὺ δέ μοι, φίλτατον, ὦ ἱκετεύω,

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958. *μέθες*] *Let go, set me free:* not from love itself but from the misery of disappointed love. Le Fevre translates it, *sine*, Brunck *concede*, Bothe *cessa, desine me vexare.* The way in which she wishes to be set free is described in the two following lines. *ταῦτα εἰποῦσα εἰσέρχεται*, says the Scholiast; and this must of course be the fact, if the youth's song is, as Kuster insists, a *παρακλαυσίθυρον*, since that is the wail of an excluded lover, and is incompatible with the sight of his mistress. But there seems no reason why the girl should re-enter the house, until the Hag comes out of it, infra 976; and in my judgement this is not a *παρακλαυσίθυρον* at all, but the youth from below is singing to the girl at the window, just as she from above has

O come to my arms, my love, my own,
O come to my arms this night.
Dearly I long for my love;
My bosom is shaken and whirls,
My heart is afire with a wild desire
For my boy with the sunbright curls.
Ah me, what means this strange unrest,
This love which lacerates my breast?
O God of Love, I cry to thee;
Be pitiful, be merciful,
And send my love to me.

YOUTH. (*Singing.*) Hither, O hither, my love,
This way, this way.
Run, run down from above
Open the wicket I pray:
Else I shall swoon, I shall die!
Dearly I long for thy charms,
Longing and craving and yearning to lie
In the bliss of thy snow-soft arms.
O Cypris, why my bosom stir,
Making me rage and rave for her?
O God of Love, I cry to thee,
Be pitiful, be merciful,
And send my love to me.

Enough, I trow, is said to show the straits I'm in, my lonely grieving.
Too long I've made my serenade: descend, sweet heart, thy chamber leaving,

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been singing to him.

964. πληκτίζεσθαι] Properly *to fight, to exchange blows with*, but the word is frequently used in the sense here attached to it. Le Fevre translates it "lascivire cum tuis natibus," and refers to Hesychius, who has πληκτίζεσθαι· μάχεσθαι, ὑβρίζειν, and πλήκτης· μάχιμος, ὑβριστής, and again πληκτικώτερον· ὑβριστικώτερον. And ὑβριστής, as Le Fevre remarks, "vox est amatoria." With καταπεσὼν κείσομαι above, Kuster compares Theocritus, iii. 53 κεισεῦμαι δὲ πεσών.

ἄνοιξον, ἀσπάζου με·
διά τοι σὲ πόνους ἔχω.
ὦ χρυσοδαίδαλτον ἐμὸν μέλημα, Κύπριδος ἔρνος,
μέλιττα Μούσης, Χαρίτων θρέμμα, Τρυφῆς πρόσωπον,
ἄνοιξον, ἀσπάζου με· 975
διά τοι σὲ πόνους ἔχω.
ΓΡ. Α. οὗτος, τί κόπτεις; μῶν ἐμὲ ζητεῖς; ΝΕΑ. πόθεν;
ΓΡ. Α. καὶ τὴν θύραν γ' ἤραττες. ΝΕΑ. ἀποθάνοιμ' ἄρα.
ΓΡ. Α. τοῦ δαὶ δεόμενος δᾷδ' ἔχων ἐλήλυθας;
ΝΕΑ. Ἀναφλύστιον ζητῶν τιν' ἄνθρωπον. ΓΡ. Α. τίνα;
ΝΕΑ. οὐ τὸν Σεβῖνον, ὃν σὺ προσδοκᾷς ἴσως. 980
ΓΡ. Α. νὴ τὴν Ἀφροδίτην, ἥν τε βούλῃ γ' ἥν τε μή.
ΝΕΑ. ἀλλ' οὐχὶ νυνὶ τὰς ὑπερεξηκοντέτεις
εἰσάγομεν, ἀλλ' εἰσαῦθις ἀναβεβλήμεθα.

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973. ὦ χρυσοδαίδαλτον] He addresses her by all the endearing names he can think of. She is his "golden-glittering, gold-bespangled darling" (μέλημα, cf. supra 905), "a sprig of Aphrodite," "a bee of the Muses," "a nursling of the Graces," "the embodiment of soft delights." The expression μέλιττα Μούσης refers to the honied sweetness of her song; compare Birds 224, 749–751; just as Sophocles, from the sweetness of his verse, was called the Attic bee. πρόσωπον is the personification, representation, of a thing. θρέμμα "a nursling." A variant θρύμμα is well supported, but I prefer θρέμμα, a word very common in such collocations as this. Nothing can be more natural than to say that she was reared by the powers who confer grace and loveliness; like Sappho, ἀν Κύπρις καὶ Ἔρως συνάμ' ἔτραφον (Antipater Sidonius, Epigram 70). Bergler refers to some dactylics of Ibycus preserved by Athenaeus, xiii. 17,

Εὐρύαλε, γλυκέων Χαρίτων θάλος,
καλλικόμων μελέδημα, σὲ μὲν Κύπρις
ἃ τ' ἀγανοβλέφαρος ῥοδέοισιν ἐν ἄνθεσι θρέψαν.

976. οὗτος] The door is opened, but the wrong woman comes out. Expecting his love, he is confronted by the Hag. She asks if he is seeking her. He replies with an indirect but strong negative, πόθεν; *Is it likely?* see Frogs 1455 and the note there.

979. Ἀναφλύστιον] The seaport of Anaphlystus, immediately to the south-west of the silver mines of Laureium (Xen. De Vect. iv. 43), formed one of the Attic demes; and it may be that some

Open, true welcome show,
Sore pangs for thee I undergo.
O Love, bedight with golden light, presentment fair of soft embraces,
The Muses' bee, of Love's sweet tree the flower, the nursling of the Graces,
Open, true welcome show,
Sore pangs for thee I undergo.

HAG. Hi! knocking? seeking ME? YOUTH. A likely joke.
HAG. You banged against my door. YOUTH. Hanged if I did.
HAG. Then why that lighted torch? What seek you here?
YOUTH. Some Anaphlystian burgher. HAG. What's his name?
YOUTH. No, not Sebinus; whom *you* want belike.
HAG. By Aphrodite, will you, nill you, sir.
YOUTH. Ah, but we're not now taking cases over
Sixty years old: they've been adjourned till later;

Anaphlystian really had the misfortune to bear the ill-sounding name of Sebinus; the double appellation (Ἀναφλύστιος as if from *ἀναφλᾶν*, and Σεβῖνος as if from *βινεῖν*) prompting the unsavoury jest which is found here, and in Frogs 427. In the next line, the Hag, whether stimulated by the jest, or getting tired of all this dallying, grapples with the youth, and endeavours to drag him into the house.

982. *ὑπερεξηκοντέτεις*] Ἀπὸ τῶν δικῶν. ἔλεγον γὰρ ἀεὶ, τὰ πρὸ τόσων ἐτῶν δικάζομεν.—Scholiast. The courts heard causes of different dates at different times; at one time, causes commenced or entered for trial (it may be) more than two years previously: at another, causes commenced or entered for trial (it may be) since the preceding Munychion. Imitating their language, the youth says, "We are not taking to day *γυναῖκας* over sixty years old," like the Hag: "we are taking those under twenty," like the girl. "Loquitur quasi de litibus forensibus," says Bergler, "et intelligit aetates mulierum." *εἰσάγειν* is a well-known forensic term meaning "to introduce an action before the dicastery," see the Wasps, passim. This duty devolved upon the presiding Archon, who was thence called the *εἰσαγωγεύς*.

983. *εἰσαῦθις ἀναβεβλήμεθα*] *We have adjourned them to some other time.* At the commencement of Plato's Symposium (chap. 2) Aristodemus is represented as coming to Agathon's house, just as the guests were about to begin the banquet, and Agathon said to him, "O Aristodemus, you are just in time to join our feast: if you have come on any other business, *εἰσαῦθις ἀναβαλοῦ*, put it off till another time." So Lucian, *τὰ λοιπὰ εἰσαῦθις ἀναβαλώμεθα*. Pseudo-

τὰς ἐντὸς εἴκοσιν γὰρ ἐκδικάζομεν.
ΓΡ. Α. *ἐπὶ τῆς προτέρας ἀρχῆς γε ταῦτ' ἦν, ὦ γλύκων·* 985
νυνὶ δὲ πρῶτον εἰσάγειν ἡμᾶς δοκεῖ.
ΝΕΑ. *τῷ βουλομένῳ γε, κατὰ τὸν ἐν Παιτοῖς νόμον.*
ΓΡ. Α. *ἀλλ' οὐδ' ἐδείπνεις κατὰ τὸν ἐν Παιτοῖς νόμον.*
ΝΕΑ. *οὐκ οἶδ' ὅ τι λέγεις· τηνδεδί μοι κρουστέον.*
ΓΡ. Α. *ὅταν γε κρούσῃς τὴν ἐμὴν πρῶτον θύραν.* 990
ΝΕΑ. *ἀλλ' οὐχὶ νυνὶ κρησέραν αἰτούμεθα.*
ΓΡ. Α. *οἶδ' ὅτι φιλοῦμαι· νῦν δὲ θαυμάζεις ὅτι*
θύρασί μ' εὗρες· ἀλλὰ πρόσαγε τὸ στόμα.
ΝΕΑ. *ἀλλ', ὦ μέλ', ὀρρωδῶ τὸν ἐραστήν σου.* ΓΡ. Α. *τίνα;*
ΝΕΑ. *τὸν τῶν γραφέων ἄριστον.* ΓΡ. Α. *οὗτος δ' ἔστι τίς;* 995

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sophista, ad fin. *ἀναβαλλέσθαι τὴν δίκην* is the proper legal phrase for adjourning an action.

987, 988. *κατὰ τὸν ἐν Παιτοῖς νόμον*] Nothing is known of this law or custom of the Paetians, who were a Thracian tribe, along whose territory Xerxes passed in his march from the Hellespont to Thessaly.—Hdt. vii. 110. But it was obviously familiar to the Athenians at the date of this play, and must have laid down some rule, which it was optional for a person to adopt, or repudiate, of his own free choice, without incurring any penalty. The youth then says, "I have my free choice to take you or not, in accordance with the Paetian law," and the Hag replies, "Had you your free choice about your dinner? Had you not to dine at the place assigned you by the state?" supra 684-686. "So here: you must play the part the state assigns you." Παιτοῖς is the reading of the best MSS., and is confirmed by the Scholiast, who says, Παιτοί· ἔθνος μέν ἐστι Θρᾳκικόν. ἔπαιξε δὲ παρὰ τὸ παίειν. And it was the reading of every edition before Brunck, who substituted πεττοῖς from the only MS. of which he was cognizant for this part of the play, a MS. of little value, and as full of futile emendations as if it were a recension by a modern critic. But it is infinitely more probable that Παιτοῖς should have been corrupted into the familiar πεττοῖς than that the converse corruption should have taken place. Nobody has attempted to explain the reference to πεσσοὶ, a game apparently bearing a slight resemblance to our "draughts," though played with fewer pieces and doubtless under very different rules. However, if πεττοῖς were the true reading, the reference must be to some, now unknown, rule of the game. If there were a rule that a player when he had an opportunity of taking one of his adversary's pieces, might either do so, or else refuse to take it, without the liability of being (as we say) *huffed*, that is, losing his

We're taking now those under twenty years.
HAG. Aha, but that was under, darling boy,
The old régime: now you must take us first.
YOUTH. Aye, if I will: so runs the Paetian law.
HAG. You didn't, did you, dine by Paetian law.
YOUTH. Don't understand you: there's the girl I want.
HAG. Aye, but *me* first: you must, you rogue, you must.
YOUTH. O we don't want a musty pack-cloth now.
HAG. I know I'm loved: but O you wonder, don't you
To see me out of doors: come, buss me, do.
YOUTH. No, no, I dread your lover. HAG. Whom do you mean?
YOUTH. That prince of painters. HAG. Who is he, I wonder.

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own piece, the reference, if we read πεττοῖς, might be to that rule.

991. *κρησέραν*] The word is not, I believe, used elsewhere by any writer of the classical period, and its meaning is not altogether clear. But it seems to me that the basket called a *κόφινος* was made of wicker cased in coarse linen, and that *κρησέρα* was the name given to this casing. Both the Scholiast and Suidas define *κρησέρα* as *τὸ περιβόλαιον τῶν κοφίνων*, and I think that the author of the Etymologicum Magnum would have done the same, had he not been led astray by his own fanciful derivation of the word from *κάρα* (on the analogy, I presume, of *κρήδεμνον*), and so considered it the *ἐπι-βόλαιον*, not the *περι-βόλαιον*, of a *κόφινος*. The word was afterwards used to denote various articles, probably made of this pack-cloth, such as a strainer, a linen bag, the fan of a winnowing machine. Galen (in his "linguarum Hippocratis explicatio") describes it as *ἡ τοῦ ἀλεύρου πτίσις ὀνομαζομένη, μάρσιππος δέ τίς ἐστιν αὐτὴ λινοῦς*. The application of the word in the present line is not more clear than its signification. Le Fevre takes the speaker to mean that the Hag might indeed supply him with a *κρησέρα*, but that is not what he is wanting to-day. Bergler, with more probability, suggests that she is herself addressed as a *κρησέρα*, and that this was a cant term at Athens for a common prostitute. Anyhow there is a play on the words *κρουστέον*, *κρούσῃς*, and *κρησέρα*.

992. *θαυμάζεις*] The Hag speaks as if she were a shy and modest young maiden, whom it is surprising to find out of doors alone. The youth tells her, in effect, that she is *maturo propior funeri*, and that her fittest lover is the "undertaker," who paints the oil-bottles carried out and buried with the dead. See the note on 537 supra. And he warns her not to be seen at the door, *ἐπὶ θύραισιν*, lest the undertaker should think she is a corpse, and come to carry *her* out.

ΝΕΑ. ὃς τοῖς νεκροῖσι ζωγραφεῖ τὰς ληκύθους.
ἀλλ' ἄπιθ', ὅπως μή σ' ἐπὶ θύραισιν ὄψεται.
ΓΡ. Α. οἶδ' οἶδ' ὅ τι βούλει. ΝΕΑ. καὶ γὰρ ἐγώ σε νὴ Δία.
ΓΡ. Α. μὰ τὴν Ἀφροδίτην, ἥ μ' ἔλαχε κληρουμένη,
μὴ 'γώ σ' ἀφήσω. ΝΕΑ. παραφρονεῖς, ὦ γράδιον. 1000
ΓΡ. Α. λῃρεῖς· ἐγὼ δ' ἄξω σ' ἐπὶ τἀμὰ στρώματα.
ΝΕΑ. τί δῆτα κρεάγρας τοῖς κάδοις ὠνοίμεθ' ἄν,
ἐξὸν καθέντα γράδιον τοιουτονὶ
ἐκ τῶν φρεάτων τοὺς κάδους ξυλλαμβάνειν;
ΓΡ. Α. μὴ σκῶπτέ μ', ὦ τάλαν, ἀλλ' ἕπου δεῦρ' ὡς ἐμέ. 1005
ΝΕΑ. ἀλλ' οὐκ ἀνάγκη μούστιν, εἰ μὴ τῶν ἐτῶν
τὴν πεντακοσιοστὴν κατέθηκας τῇ πόλει.
ΓΡ. Α. νὴ τὴν Ἀφροδίτην, δεῖ γε μέντοι σ'. ὡς ἐγὼ
τοῖς τηλικούτοις ξυγκαθεύδουσ' ἥδομαι.

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998. *ἐγώ σε*] The full sentence would be *ἐγὼ οἶδα σε ὅ τι βούλει*. See the note on 583 supra. This is a somewhat peculiar ellipse; and there is much to be said for the Scholiast's reading *ἔγωγε*, which he explains by *βούλομαί σε ἀπιέναι ἐπὶ θάνατον*.

999. *μ' ἔλαχε κληρουμένη*] *Who by lot acquired me.* She is alluding to the common notion that every soul at its birth was allotted to the charge of some divinity or *δαίμων*, who was thenceforward its guardian and companion through life. Ἑλλήνων μὲν οὖν, says Origen, *οἱ σοφοὶ λεγέτωσαν δαίμονας εἰληχέναι τὴν ἀνθρωπίνην ψυχὴν ἀπὸ γενέσεως*. But we, he says, have been taught by the Lord not to despise one of His little ones, knowing that in Heaven their angels do always behold the face of His Father which is in Heaven.—Adv. Cels. viii. p. 767 B. Many passages relating to this Hellenic belief are cited by the Commentators on the well-known *νεκυία* in the Phaedo (chap. 57). Thus Menander (in Clemens Alexandrinus, Strom. v. 14. 130)

ἅπαντι δαίμων ἀνδρὶ συμπαρίσταται
εὐθὺς γενομένῳ, μυσταγωγὸς τοῦ βίου
ἀγαθός· κακὸν γὰρ δαίμον' οὐ νομιστέον
εἶναι, βίον βλάπτοντα χρηστόν.

So in Theocritus, iv. 40, Battus, bewailing the loss of Amaryllis, says, *αἲ αἲ τῶ σκληρῶ μάλα δαίμονος ὃς με λέλογχεν*. And in Alciphron, iii. 49, a parasite exclaims *ὦ δαῖμον, ὃς με κεκλήρωσαι καὶ εἴληχας, ὡς πονηρὸς εἶ*. The passage in the Phaedo, to which reference has already been made, is as follows:

YOUTH. Who paints from life the bottles for the dead.
Away! begone! he'll see you at the door.
HAG. I know, I know your wishes. YOUTH. And I yours.
HAG. I vow by Aphrodite, whose I am,
I'll never let you go. YOUTH. You're mad, old lady.
HAG. Nonsense! I'll drag you recreant to my couch.
YOUTH. Why buy we hooks to raise our buckets then,
When an old hag like this, let deftly down,
Could claw up all the buckets from our wells?
HAG. No scoffing, honey: come along with me.
YOUTH. You've got no rights, unless you've paid the tax,
One fifth per cent. on all your wealth — of years.
HAG. O yes, you must; O yes, by Aphrodite,
Because I love to cuddle lads like you.

λέγεται δὲ οὕτως, ὡς ἄρα τελευτήσαντα ἕκαστον ὁ ἑκάστου δαίμων, ὅσπερ ζῶντα εἰλήχει, οὗτος ἄγειν ἐπιχειρεῖ εἰς δή τινα τόπον, οἱ δεῖ τοὺς ξυλλεγέντας διαδικασαμένους εἰς Ἅιδου πορεύεσθαι. Hence the terms εὐδαίμων and κακοδαίμων. The Hag declares that she was the allotted heritage, and therefore the bounden votaress, of the goddess of Love.

1001. ἄξω] With these words she clutches hold of the youth, and endeavours to drag him indoors. He, feeling the tight and eager grasp of her skinny fingers, likens her to a κρεάγρα, which in strictness means a *flesh-hook* (see the note on Wasps 1155), but which was figuratively applied to any grappling-hook for fishing up articles from the depths, as here a bucket from a well. "Why should we spend our money," he asks, "in buying grappling-hooks for our buckets, when this old Hag, if deftly let down, could just as easily claw them up with her fingers?"

1006. ἐτῶν] This is Tyrwhitt's felicitous emendation for the ἐμῶν of the MSS. and older editions. Boeckh (Public Economy of Athens, iv. 8) supposes that there really was at this time a small tax of one-fifth of a unit per cent. on the taxable capital of Athens. And as debtors to the state were ἄτιμοι, deprived of the rights and privileges of citizens, the Hag could not exercise any privilege given her by law, until she had paid to the state one five-hundredth of her possessions. But for τῶν ὄντων (*bonorum*), as Tyrwhitt observes, the youth maliciously substitutes τῶν ἐτῶν (*annorum*), perhaps insinuating that her "years" were her only possessions Τῶν ἐμῶν made no sense at all: for, course, a citizen had to contribute one five-hundredth of his own, not of some body else's, possessions.

ΝΕΑ. ἐγὼ δὲ ταῖς γε τηλικαύταις ἄχθομαι,
κοὐκ ἂν πιθοίμην οὐδέποτ'. ΓΡ. Α. ἀλλὰ νὴ Δία
ἀναγκάσει τουτί σε. ΝΕΑ. τοῦτο δ' ἔστι τί;
ΓΡ. Α. ψήφισμα, καθ' ὅ σε δεῖ βαδίζειν ὡς ἐμέ.
ΝΕΑ. λέγ' αὐτὸ τί ποτε κἄστι. ΓΡ. Α. καὶ δή σοι λέγω.
ἔδοξε ταῖς γυναιξὶν, ἢν ἀνὴρ νέος
νέας ἐπιθυμῇ, μὴ σποδεῖν αὐτὴν πρὶν ἂν
τὴν γραῦν προκρούσῃ πρῶτον· ἢν δὲ μὴ θέλῃ
πρότερον προκρούειν, ἀλλ' ἐπιθυμῇ τῆς νέας,
ταῖς πρεσβυτέραις γυναιξὶν ἔστω τὸν νέον
ἕλκειν ἀνατὶ λαβομένας τοῦ παττάλου.
ΝΕΑ. οἴμοι· Προκρούστης τήμερον γενήσομαι.
ΓΡ. Α. τοῖς γὰρ νόμοις τοῖς ἡμετέροισι πειστέον.
ΝΕΑ. τί δ', ἢν ἀφαιρῆταί μ' ἀνὴρ τῶν δημοτῶν
ἢ τῶν φίλων ἐλθών τις; ΓΡ. Α. ἀλλ' οὐ κύριος
ὑπὲρ μέδιμνόν ἐστ' ἀνὴρ οὐδεὶς ἔτι.
ΝΕΑ. ἐξωμοσία δ' οὐκ ἔστιν; ΓΡ. Α. οὐ γὰρ δεῖ στροφῆς.

1012. τουτί] She brandishes a scroll wherein are contained the words of the law which she presently recites.

1020. ἀνατί] Μὴ τιμωρουμένας ὑπὲρ τῆς βίας. παττάλου δὲ τοῦ πέους.—Scholiast.

1021. Προκρούστης] *I shall this day become a Procrustes.* The name, of course, is borrowed from that legendary robber whom Theseus slew, who fitted all his captives to the length of his own bedstead, by shearing off the extremities of such as were too tall, and stretching the limbs of such as were too short. But there is no allusion to the legend itself; the name is employed merely as a play on the προκρούειν of lines 1017, 1018 supra: a play which I have not attempted to preserve in the translation.

1023. ἀφαιρῆται] He does not mean ἀφαιρεῖσθαι βίᾳ, *take me away by force*, as the Commentators, without any exception, understand it. The expression ἀφαιρεῖσθαι, or (more commonly) ἀφαιρεῖσθαι εἰς ἐλευθερίαν, is a technical one, constantly used by the Orators in the sense of *bailing out* an accused person (see, for example, [Demosthenes], against Neaera, p. 1358): and the reply to the youth's question conclusively shows that such is its meaning here.

1025. ὑπὲρ μέδιμνον] No man can bail you out; for no man's credit extends beyond one medimnus of barley now. The contracts of women, the Scholiast tells us, were restricted by law to the value of one medimnus: now, therefore,

YOUTH. But I don't love to cuddle hags like you,
Nor will I: never! never! HAG. O yes you will,
THIS will compel you. YOUTH. What in the world is THIS?
HAG. THIS is a law which bids you follow me.
YOUTH. Read what it says. HAG. O yes, my dear, I will.
Be it enacted, please to listen, you,
By us the ladies: if a youth would woo
A maiden, he must first his duty do
By some old beldame; if the youth refuse,
Then may the beldames lawful violence use
And drag him in, in any way they choose.
YOUTH. A crusty law! a Procrustéan law!
HAG. Well, never mind; you must obey the law.
YOUTH. What if some Man, a friend or fellow-burgher,
Should come and bail me out? HAG. A Man, forsooth?
No Man avails beyond a bushel now.
YOUTH. Essoign I'll challenge. HAG. Nay no quillets now.

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men and women having changed places, the same limit is imposed upon the contracts of men. *νόμος ἦν*, he says, *ταῖς γυναιξὶ μὴ ἐξεῖναι ὑπὲρ μέδιμνόν τι συναλλάσσειν. οὐκ ἔσονται οὖν, φησὶν, οἱ ἄνδρες οὐδενὸς ὑπὲρ μέδιμνον κύριοι, ἐπειδὴ ἀντέστραπται ἡ πολιτεία.* Bergler cites Isaeus, De Hered. Aristarch. p. 80, *ὁ γὰρ νόμος διαρρήδην κωλύει παιδὶ μὴ ἐξεῖναι συμβάλλειν, μηδὲ γυναικὶ, πέρα μεδίμνου κριθῶν.* And Kuster refers to similar statements by Harpocration, s.v. *Ὅτι παιδὶ*, and Dio Chrys. p. 638 D. A medimnus was about a bushel and a half of our dry measure: the medimnus containing nearly twelve gallons, and the bushel eight.

1026. *ἐξωμοσία*] *Ἔνορκος παραίτησις δι' εὔλογον αἰτίαν.*—Suidas. *τὸ μεθ' ὅρκου ἀπαρνήσασθαι πρᾶξίν τινα διὰ νόσον ἢ πρόφασιν ἑτέραν τινά.*—Etymol. Magnum. It was the technical expression for an excuse (such as ill health) put forward upon oath for the purpose of escaping some public duty. Thus in his speech, De Falsa Legatione, p. 379, Demosthenes alleges that Aeschines, being elected to go on the third embassy to Philip, felt that for divers reasons he could not safely go, *ἔδει δὲ μένειν. πῶς οὖν*; (*how was he to manage it?*) *ἀρρωστεῖν προφασίζεται, καὶ λαβὼν Ἐξήκοντον τὸν ἰατρὸν ἀδελφὸς αὐτοῦ καὶ προσελθὼν τῇ βουλῇ, ἐξώμοσεν ἀρρωστεῖν τουτονὶ, καὶ αὐτὸς ἐχειροτονήθη.* In our law the word *essoign* was employed to signify "an excuse for

ΝΕΑ. ἀλλ' ἔμπορος εἶναι σκήψομαι. ΓΡ. Α. κλάων γε σύ.
ΝΕΑ. τί δῆτα χρὴ δρᾶν; ΓΡ. Α. δεῦρ' ἀκολουθεῖν ὡς ἐμέ.
ΝΕΑ. καὶ ταῦτ' ἀνάγκη μοὐστί; ΓΡ. Α. Διομήδειά γε.
ΝΕΑ. ὑποστόρεσαί νυν πρῶτα τῆς ὀριγάνου,
καὶ κλήμαθ' ὑπόθου συγκλάσασα τέτταρα,
καὶ ταινίωσαι, καὶ παράθου τὰς ληκύθους,
ὕδατός τε κατάθου τοὔστρακον πρὸ τῆς θύρας.
ΓΡ. Α. ἦ μὴν ἔτ' ὠνήσει σὺ καὶ στεφάνην ἐμοί.
ΝΕΑ. νὴ τὸν Δί', ἥπερ ἦ γέ που τῶν κηρίνων.
οἶμαι γὰρ ἔνδον διαπεσεῖσθαί σ' αὐτίκα.

him that is summoned to appear and answer to an action, by reason of sickness or infirmity or other just cause of absence."

1027. ἔμπορος] Προφασίσομαι εἶναι ἔμπορος, ὡς ἐπὶ κινδυνευόντων, ἐπειδὴ οὐκ ἐστρατεύοντο οἱ ἔμποροι.—Scholiast. The law of Athens, for the encouragement of commerce, wisely exempted every bona fide merchant from liability to military service. And many, no doubt, sought to avail themselves of this exemption, by pretending to be merchants when they were not really so. In the Plutus, an applicant is cross-examined for the purpose of discovering his trade, which was really that of a common informer; and amongst other questions, he is asked, "Are you an ἔμπορος?" To which he replies, ναί, σκήπτομαί γ', ὅταν τύχω. "I am: at least I allege so, on occasion." Plutus 904. The youth has three schemes for escaping the cruel exigency of the law; first he will be bailed out by one of his friends or neighbours; if that will not do, he will get excused on the ground of ill health; and as a last resource, he will pretend to be an ἔμπορος, and claim exemption from military service. His comparison of that service with the duties of love may remind the reader of Ovid's *militat omnis amans*, and Horace's *militavi non sine gloria*, though the comparison is not there made in exactly the same sense as here.

1029. Διομήδεια] Ὅτι Διομήδης ὁ Θρᾷξ, πόρνας ἔχων θυγατέρας, τοὺς παριόντας ξένους ἐβιάζετο αὐταῖς συνεῖναι ἕως οὗ κόρον σχῶσι καὶ ἀναλωθῶσιν οἱ ἄνδρες· ἃς καὶ ὁ μῦθος ἵππους ἀνθρωποφάγους εἶπεν.—Scholiast. The expression "Diomedeian necessity," whatever its origin, passed into the proverbial phraseology of the Greeks, and is frequently found in their writings. We know that all Praxagora's communistic system is a caricature of Plato's theories in the Republic; and it is possible that the phrase may at this moment have been specially brought to the poet's notice, by its occurrence in that remarkable passage in the sixth book, wherein Socrates is made to define the objects and the teaching of the sophists.

YOUTH. I'll sham a merchant. HAG. You'll repent it then.
YOUTH. And must I come? HAG. You must. YOUTH. Is it a stern
Necessity? HAG. Yes, quite Diomedéan.
YOUTH. Then strew the couch with dittany, and set
Four well-crushed branches of the vine beneath;
Bind on the fillets; set the oil beside;
And at the entrance set the water-crock.
HAG. Now, by my troth, you'll buy me a garland yet.
YOUTH. A waxen garland. So, by Zeus, I will.
You'll fall to pieces, I expect, in there.

1030. *ὑποστόρεσαι*] Then prepare a couch, cries the youth, but under the pretence of describing a nuptial bed, he is really describing a funeral bier. We may gather from the present passage that the bier was strewn with *ὀρίγανον* (that species of marjoram which we know by the name of *dittany*, Frogs 603), and crushed branches of the vine. Of the wreathes or fillets which were to be about the corpse, and the bottles of oil which were to be placed by its side, we have already heard, supra 538, &c. *ταινίωσαι· στεφάνωσαι ὡς οἱ νεκροί.* —Scholiast. And a waterpot, called *ἀρδάνιον*, was placed at the house door, that visitors might purify themselves as they passed out. Kuster refers to Pollux, viii. segm. 65, *καὶ οἱ ἐπὶ τὴν οἰκίαν τοῦ πενθοῦντος ἀφικνούμενοι, ἐξιόντες ἐκαθαίροντο ὕδατι περιρραινόμενοι. τὸ δὲ προὔκειτο ἐν ἀγγείῳ κεραμέῳ, ἐξ ἄλλης οἰκίας κεκομισμένον. τὸ δὲ ὄστρακον ἐκαλεῖτο ἀρδάνιον.* Also to Eur. Alcestis 98–100, where the Chorus think that Alcestis must be still alive, because, amongst other reasons, there is no waterpot standing before the palace doors. Observe the occurrence in three consecutive verses of the compounds *ὑπόθου, παρίθου, κατάθου.*

1084. *στεφάνην*] She is speaking of the bridal wreath. *Σοὶ καταστέψασ' ἐγώ νιν ἦγον ὡς γαμουμένην*, says Clytemnestra to Achilles about her ill-fated daughter. Iph. in Aulis 905. But the youth reverts to the funeral chaplet: "I will buy you one with pleasure, one of the waxen sort," *τῶν κηρίνων* (*στεφάνων* Scholiast). The art of imitating flowers and figures in wax, *κηροπλαστική*, was well known in ancient Hellas: see for example the trick played by Ptolemy Philopator on the philosopher Sphaerus with wax fruits (Diog. Laert. Book vii. Sphaerus) or birds (Athenaeus, viii. 50); and waxen wreaths are mentioned in a passage of Artemidorus (Oneir. i. 77) cited by Dr. Blaydes *στέφανοι κήρινοι πᾶσι κακοί, μάλιστα δὲ νοσοῦσιν, ἐπεὶ καὶ τὸν θάνατον κῆρα καλοῦσιν οἱ ποιηταί.* And doubtless they were commonly placed on the bier or the person of the dead, or on the grave which contained the ashes of a friend.

ΜΕΙ. ποῖ τοῦτον ἕλκεις σύ; ΓΡ. Α. τὸν ἐμαυτῆς εἰσάγω.
ΜΕΙ. οὐ σωφρονοῦσά γ'. οὐ γὰρ ἡλικίαν ἔχει
παρὰ σοὶ καθεύδειν τηλικοῦτος ὤν, ἐπεὶ
μήτηρ ἂν αὐτῷ μᾶλλον εἴης ἢ γυνή.
ὥστ' εἰ καταστήσεσθε τοῦτον τὸν νόμον,
τὴν γῆν ἅπασαν Οἰδιπόδων ἐμπλήσετε.
ΓΡ. Α. ὦ παμβδελυρὰ, φθονοῦσα τόνδε τὸν λόγον
ἐξεῦρες· ἀλλ' ἐγώ σε τιμωρήσομαι.
ΝΕΑ. νὴ τὸν Δία τὸν σωτῆρα, κεχάρισαί γέ μοι,
ὦ γλυκύτατον, τὴν γραῦν ἀπαλλάξασά μου·
ὥστ' ἀντὶ τούτων τῶν ἀγαθῶν εἰς ἑσπέραν
μεγάλην ἀποδώσω καὶ παχεῖάν σοι χάριν.
ΓΡ. Β. αὕτη σὺ, ποῖ τονδὶ, παραβᾶσα τὸν νόμον,
ἕλκεις, παρ' ἐμοὶ τῶν γραμμάτων εἰρηκότων
πρότερον καθεύδειν αὐτόν; ΝΕΑ. οἴμοι δείλαιος.
πόθεν ἐξέκυψας, ὦ κάκιστ' ἀπολουμένη;
τοῦτο γὰρ ἐκείνου τὸ κακὸν ἐξωλέστερον.
ΓΡ. Β. βάδιζε δεῦρο. ΝΕΑ. μηδαμῶς με περιίδῃς
ἑλκόμενον ὑπὸ τῆσδ', ἀντιβολῶ σ'. ΓΡ. Β. ἀλλ' οὐκ ἐγὼ,

1037. ποῖ τοῦτον] The girl suddenly runs out of the house, and makes a diversion, which is only temporarily successful, in favour of her lover.

1042. Οἰδιπόδων] *Ye'll people all the land with Oedipuses*, that is, with men who have married their mothers. This comparison of herself with Iocasta has such an effect on the old Hag, that, like Iocasta in the play, she straightway rushes off the stage and returns no more.

1048. μεγάλην . . . παχεῖαν] These are *voces technicae* in this connexion. Ach. 787; Peace 1349; Lys. 23. And with εἰς ἑσπέραν, compare Peace 966; Plutus 1201.

1049. αὕτη σύ] Just as the young couple are walking off in triumph, the door on the other side of the house of Blepyrus opens, and their hopes are dashed to the ground by the appearance of another Hag. This second Hag is a mere legalist. She displays neither the amatory propensities of the first, nor the fiery eagerness of the third. With her the whole transaction is a matter of legal business. "You are transgressing the *law*," she says to the girl: "'Tis the *law* drags you, not I"; "Obey the *law*, and follow me," she says to the youth. This characteristic runs through all her remarks. Nor has she any

GIRL. Where drag you him? HAG. I'm taking home my husband.
GIRL. Not wisely then: the lad is far too young
To serve your turn. You're of an age, methinks
To be his mother rather than his wife.
If thus ye carry out the law, erelong
Ye'll have an Oedipus in every house.
HAG. You nasty spiteful girl, you made that speech
Out of sheer envy, but I'll pay you out.
YOUTH. Now by the Saviour Zeus, my sweetest sweet,
A rare good turn you have done me, scaring off
That vulturous Hag; for which, at eventide,
I'll make you, darling, what return I can.
2nd HAG. Hallo, Miss Break-the-law, where are you dragging
That gay young stripling, when the writing says
I'm first to wed him? YOUTH. Miserable me!
Whence did *you* spring, you evil-destined Hag?
She's worse than the other: I protest she is.
2nd HAG. Come hither. YOUTH. (*To the Girl.*) O my darling, don't stand by,
And see this creature drag me! 2nd HAG. 'Tis not I,

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patience with the youth's unbusiness-like ways. "Don't keep chattering," "Hold your tongue and come," she says.

1053. *τοῦτο γὰρ ἐκείνου*] In the corresponding line, infra 1070, we read *τοῦτ' αὖ πολὺ τούτου τὸ κακὸν ἐξωλέστερον*. It is *ἐκείνου* here, because the first hag has disappeared; it is *τούτου* there, because the second and third are both present, and the youth points to this and to that. The *αὖ* in the later verse refers of course to the speaker's earlier experience here.

1055. *οὐκ ἐγὼ, ἀλλ' ὁ νόμος*] This is not an uncommon way of putting the matter. *οὐκ ἐγώ σε ἀποκτενῶ, ἀλλ' ὁ τῆς πόλεως νόμος.*—Lysias de caede Eratosth. 26 (to which Bergler also refers).

οὐχὶ τὴν ἐμὴν
φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὕπο
θνήσκειν.—Iph. in Taur. 585–587.

So in "Measure for Measure," ii. 2, Angelo says to Isabella,

It is the law, not I, condemns your brother.

ἀλλ' ὁ νόμος ἕλκει σ'. ΝΕΑ. οὐκ ἐμέ γ', ἀλλ' ἔμπουσά τις
ἐξ αἵματος φλύκταιναν ἠμφιεσμένη.
ΓΡ. Β. ἔπου, μαλακίων, δεῦρ' ἀνύσας καὶ μὴ λάλει.
ΝΕΑ. ἴθι νυν ἔασον εἰς ἄφοδον πρώτιστά με
ἐλθόντα θαρρῆσαι πρὸς ἐμαυτόν· εἰ δὲ μή,
αὐτοῦ τι δρῶντα πυρρὸν ὄψει μ' αὐτίκα
ὑπὸ τοῦ δέους. ΓΡ. Β. θάρρει, βάδιζ'· ἔνδον χεσεῖ.
ΝΕΑ. δέδοικα κἀγὼ μὴ πλέον γ' ἢ βούλομαι.
ἀλλ' ἐγγυητάς σοι καταστήσω δύο
ἀξιόχρεως. ΓΡ. Β. μή μοι καθίστη. ΓΡ. Γ. ποῖ σὺ, ποῖ
χωρεῖς μετὰ ταύτης; ΝΕΑ. οὐκ ἔγωγ', ἀλλ' ἕλκομαι.
ἀτὰρ ἥτις εἶ γε, πόλλ' ἀγαθὰ γένοιτό σοι,
ὅτι μ' οὐ περιεῖδες ἐπιτριβέντ'. ὦ Ἡράκλεις,
ὦ Πᾶνες, ὦ Κορύβαντες, ὦ Διοσκόρω,
τοῦτ' αὖ πολὺ τούτου τὸ κακὸν ἐξωλέστερον.
ἀτὰρ τί τὸ πρᾶγμ' ἔστ', ἀντιβολῶ, τουτί ποτε;
πότερον πίθηκος ἀνάπλεως ψιμυθίου,
ἢ γραῦς ἀνεστηκυῖα παρὰ τῶν πλειόνων;

1056. ἔμπουσά τις] Ἦν καλοῦμεν νῦν ὀνοσκελίδα.—Scholiast. See Frogs 293 and the note there. The Scholiast gives two explanations of the expression ἐξ αἵματος, viz. ἤτοι ὡς ἐχούσης τῆς γραὸς κροκωτὸν, ἢ ὡς ἕλκος ἐχούσης. The latter is of course the true meaning. There was nothing terrifying in a κροκωτὸς, which no doubt all the Hags wore. See supra 879.

1064. ἐγγυητὰς . . . ἀξιόχρεως] If she will let him retire for a few minutes, he will give her substantial sureties that he will duly return. The sureties are of course altogether imaginary. ἀξιόχρεως is the technical word for the *sufficiency*, in a pecuniary sense, of the sureties proposed. One example will suffice. In Plato's Apology, chap. 28, Socrates, having been found guilty, and being entitled to propose an alternative penalty to the death-punishment demanded by his accusers, says that, contrary to his own inclinations, "Plato here and Crito, and Critobulus and Apollodorus tell him to propose a penalty of thirty minas, and that they will be his sureties; accordingly he proposes that penalty: ἐγγυηταὶ δ' ὑμῖν ἔσονται τοῦ ἀργυρίου οὗτοι ἀξιόχρεῳ."

1065. ποῖ σὺ, ποῖ] The third hag now makes her appearance, a skinny corpse-like little body, but full of fight and determination. She immediately throws

'Tis the LAW drags you. YOUTH. 'Tis a hellish vampire,
Clothed all about with blood, and boils, and blisters.
2nd HAG. Come, chickling, follow me: and don't keep chattering.
YOUTH. O let me first, for pity's sake, retire
Into some draught-house. I'm in such a fright
That I shall yellow all about me else.
2nd HAG. Come, never mind; you can do that within.
YOUTH. More than I wish, I fear me. Come, pray do,
I'll give you bail with two sufficient sureties.
2nd HAG. No bail for me! 3rd HAG. (*To Youth.*) Hallo, where are you gadding
Away with her? YOUTH. Not "gadding": being dragged.
But blessings on you, whosoe'er you are,
Sweet sympathizer. Ah! Oh! Heracles!
Ye Pans! ye Corybants! Twin sons of Zeus!
She's worse than the other! Miserable me!
What shall I term this monstrous apparition?
A monkey smothered up in paint, or else
A witch ascending from the Greater Number?

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herself upon the youth, and endeavours to wrest him by main force from the clutches of her rival; and though she cannot effect that purpose, she sticks to him like a limpet, and continues gamely to pull and drag and vociferate, until they both, the youth and herself, are haled together into the second woman's house. From the moment she appears up to the close of the scene, there is nothing but one unintermitted struggle over the body of the youth.

1068. Ἡράκλεις] Up to this moment he has not caught sight of the person who is interfering with his captor; and he imagines that, as before, it is some fair girl who is trying to effect his deliverance. Now he suddenly discovers what she is, and calls for help to Heracles, the Destroyer of Monsters, and to Castor and Polydeuces, the great twin brethren, the helpers of men in peril and distress. With these he apostrophizes the Pans and the Corybants, as the authors of those panic fears and frenzies with which his mind is at present distracted.

1073. παρὰ τῶν πλειόνων] Παρὰ τῶν νεκρῶν.—Scholiast. Suidas. πλείονες· οἱ τετελευτηκότες.—Hesychius. We ourselves frequently speak of a deceased person as having gone over to, or joined, the majority. But the phrase is pre-eminently a Greek one. Pausanias (Attica, i. 43) tells us that the Megarians sent an em-

ΓΡ. Γ. μὴ σκῶπτέ μ', ἀλλὰ δεῦρ' ἔπου. ΓΡ. Β. δευρὶ μὲν οὖν.
ΓΡ. Γ. ὡς οὐκ ἀφήσω σ' οὐδέποτ'. ΓΡ. Β. οὐδὲ μὴν ἐγώ.
ΝΕΑ. διασπάσεσθέ μ', ὦ κακῶς ἀπολούμεναι.
ΓΡ. Β. ἐμοὶ γὰρ ἀκολουθεῖν σ' ἔδει κατὰ τὸν νόμον.
ΓΡ. Γ. οὐκ, ἢν ἑτέρα γε γραῦς ἔτ' αἰσχίων φανῇ.
ΝΕΑ. ἢν οὖν ὑφ' ὑμῶν πρῶτον ἀπόλωμαι κακῶς,
φέρε, πῶς ἐπ' ἐκείνην τὴν καλὴν ἀφίξομαι;
ΓΡ. Γ. αὐτὸς σκόπει σύ· τάδε δέ σοι ποιητέον.
ΝΕΑ. ποτέρας προτέρας οὖν κατελάσας ἀπαλλαγῶ;
ΓΡ. Β. οὐκ οἶσθα; βαδιεῖ δεῦρ'. ΝΕΑ. ἀφέτω νύν μ' αὐτηί.
ΓΡ. Γ. δευρὶ μὲν οὖν ἴθ' ὡς ἔμ'. ΝΕΑ. ἢν μ' ἡδί γ' ἀφῇ.
ΓΡ. Β. ἀλλ' οὐκ ἀφήσω μὰ Δία σ'. ΓΡ. Γ. οὐδὲ μὴν ἐγώ.
ΝΕΑ. χαλεπαί γ' ἂν ἦστε γενόμεναι πορθμῆς. ΓΡ. Β. τιή;
ΝΕΑ. ἕλκοντε τοὺς πλωτῆρας ἂν ἀπεκναίετε.
ΓΡ. Β. σιγῇ βάδιζε δεῦρο. ΓΡ. Γ. μὰ Δί' ἀλλ' ὡς ἐμέ.
ΝΕΑ. τουτὶ τὸ πρᾶγμα κατὰ τὸ Καννώνου σαφῶς

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bassy to Delphi to inquire how they might best ensure the prosperity of their city; and the god replied *Μεγαρέας εὖ πράξειν, ἢν μετὰ τῶν πλειόνων βουλεύσωνται.* The Megarians therefore, *τοῦτο τὸ ἔπος εἰς τοὺς τεθνεῶτας ἔχειν νομίζοντες*, built their council-chamber so as to include within its precincts *τὸν τάφον τῶν ἡρώων.* Polybius (viii. 30) gives a very similar account of the reasons which caused the Tarentines to make their cemeteries within the walls of their city, an oracle having declared *ἄμεινον καὶ λώϊον ἔσεσθαί σφισι ποιουμένοις τὴν οἴκησιν μετὰ τῶν πλειόνων.* The expression *ad plures* in the Trinummus of Plautus (ii. 2. 14) is doubtless a mere translation of Philemon's *παρὰ τοὺς πλείονας.* In Alciphron, iii. 7, a parasite, whose wealthy patrons had plied him with wine and tit-bits till they had nearly killed him, writes to a friend, *Ἰατταταιάξ, τίς δαίμων ἢ θεὸς ἀπὸ μηχανῆς (deus ex machina) ἐρρύσατό με μέλλοντα παρὰ τοὺς πλείονας ἰέναι*; for, he says, had not the doctor found me staggering homeward more than half-dead, and carried me off to his own house, and physicked and bled me, *οὐδὲν ἂν ἐκώλυσεν ἀνεπαισθήτῳ με τῷ θανάτῳ διαφθαρέντα ἀπολωλέναι.* Eustathius, in a note on the second and third lines of the Odyssey, remarks, *ὡς δὲ καὶ νεκροῖς προσφυὲς τὸ "οἱ πολλοὶ" καὶ τὸ "οἱ πλείους," δηλοῖ ὁ εἰπὼν τὸ "ἀπελεύσομαι παρὰ τοὺς πλείονας," ὅ ἐστι θανοῦμαι, πλείονας γὰρ, τοὺς τεθνεῶτας ἐκεῖνος ἔφη.* Aristeides, in the course of his declamation "For the Four" (viz. Miltiades, Themistocles, Cimon, and Pericles), represents the illustrious dead as ascending

3rd HAG. No scoffing: come *this* way. 2nd HAG. *This* way, I tell you.
3rd HAG. I'll never let you go. 2nd HAG. No more will I.
YOUTH. Detested kites, ye'll rend me limb from limb.
2nd HAG. Obey the law, which bids you follow me.
3rd HAG. Not if a fouler, filthier, hag appears.
YOUTH. Now if betwixt you two I am done to death,
How shall I ever reach the girl I love?
2nd HAG. That's *your* look-out; but this you needs must do.
YOUTH. Which shall I tackle first, and so get free?
2nd HAG. You know; come hither. YOUTH. Make *her* let me go.
3rd HAG. No, no, come hither. YOUTH. If *she*'ll let me go.
2nd HAG. Zeus! I'll not let you go. 3rd HAG. No more will I.
YOUTH. Rough hands ye'd prove as ferrymen. 2nd HAG. Why so?
YOUTH. Ye'd tear your passengers to bits by pulling.
2nd HAG. Don't talk, come hither. 3rd HAG. No, *this* way, I tell you.
YOUTH. O this is like Cannonus's decree,

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to expostulate in person with Plato for the treatment he had accorded them in the Gorgias. The expostulation being finished, the orator proceeds, *ταῦτ' εἰπόντας ἂν αὐτοὺς, οἶμαι, ῥᾳδίως πάλιν πορεύεσθαι παρὰ τοὺς πλείονας, εἰ δὴ κἀκείνους μετὰ τῶν πλειόνων χρὴ κεῖσθαι δοκεῖν, ὥσπερ ἔγωγε οὐκ οἶμαι.*—iii. 392 (ed. Canter). Cf. Canter, Nov. Lect. iv. 18. The phrase, which did not find favour with Anacharsis the Scythian (Diog. Laert. in vita), or with the Indian gymnosophists (Plutarch, Alexander, chap. 64), occurs twice in the Greek Anthology; Crinagoras, Epigram 30; Leonidas of Tarentum, Epigram 79. Most of the foregoing passages have been already mentioned by preceding editors, from Le Fevre and Kuster downward.

1086. *πορθμῆς*] *Were you to become ferrymen.* He is alluding, the Scholiast tells us, to the rough competition of the rival ferrymen, each striving to secure the passenger for his own boat; *ἐπειδὴ οἱ πορθμῆς τοὺς παριόντας ἀναγκάζουσιν εἰς τὰ ἴδια πλοῖα ἐμβαίνειν.*

1089. *Καννώνου*] The youth, fettered on each side by the clutch of a resolute Hag, likens himself to a prisoner on his trial, under the provisions of the psephism of Cannonus, for wrong done to the Athenian people.—See Bishop Thirlwall's note to chap. 30 of his History of Greece. The substance, if not the very language of the psephism, is given us by Xenophon (Hellenics, i. 7. 21). The psephism of Cannonus, he represents Euryptolemus as saying, enacts that *if any one shall wrong the people of Athens, he shall make his defence before*

ψήφισμα, βινεῖν δεῖ με διαλελημμένον.
πῶς οὖν δικωπεῖν ἀμφοτέρας δυνήσομαι;
ΓΡ. Β. καλῶς, ἐπειδὰν καταφάγῃς βολβῶν χύτραν.
ΝΕΑ. οἴμοι κακοδαίμων, ἐγγὺς ἤδη τῆς θύρας
ἑλκόμενός εἰμ'. ΓΡ. Γ. ἀλλ' οὐδὲν ἔσται σοι πλέον.
ξυνεσπεσοῦμαι γὰρ μετὰ σοῦ. ΝΕΑ. μὴ πρὸς θεῶν.
ἑνὶ γὰρ ξυνέχεσθαι κρεῖττον ἢ δυοῖν κακοῖν.
ΓΡ. Γ. νὴ τὴν Ἑκάτην, ἐάν τε βούλῃ γ' ἤν τε μή.

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the people in fetters. And if he shall be found guilty, he shall be put to death and thrown into the Deadman's Pit: and his goods shall be forfeited to the state, and the tithe thereof shall belong to the goddess. The distinctive feature of the Decree of Cannonus, and the point in which it resembled the youth's case, was that the prisoner was to plead *in fetters*. In like manner Hesychius, s. v. Καννόνου says, Καννόνου ψήφισμα. εἰσήνεγκε γὰρ οὗτος ψήφισμα ὥστε διειλημμένους τοὺς κρινομένους ἑκατέρωθεν ἀπολογεῖσθαι. And so the Scholiast here: ψήφισμα γέγραφε κατεχόμενον ἑκατέρωθεν ἀπολογεῖσθαι τὸν κατ' εἰσαγγελίαν κρινόμενον. This is all that the ancient authorities tell us about the Decree of Cannonus.

1090. διαλελημμένον] Μέσον εἰλημμένον. —Scholiast. Cf. Knights 262. And this is a very common meaning of the word. Le Fevre translates *hinc illinc prehensum*; Brunck *diremtum*; but I am convinced that the former is the true interpretation here. The prisoner was brought forward in chains, and was probably supported by, if not actually bound to, a jailer on each side. But Brunck started a novel theory about the psephism of Cannonus, which, it must be admitted, has found some very distinguished supporters, including Mr. Grote in the sixty-fourth chapter of his History. In the speech, to which reference is made in the preceding note, Euryptolemus is earnestly pleading that a separate trial should be accorded to each of the accused generals; but well knowing that he must not altogether run counter to the popular feeling, he proposes that these separate trials should be conducted under the severest conditions, either under the provisions of the psephism of Cannonus (which he describes in the terms already given), or under the law against sacrilege and high treason (crimes of which they were not even accused). And the resolution which he ultimately proposed took the following shape, *That each general should have a separate trial, conducted under the provisions of the psephism of Cannonus,* κατὰ τὸ Καννόνου ψήφισμα κρίνεσθαι τοὺς ἄνδρας, δίχα ἕκαστον. Brunck, laying hold of these words, and apparently having entirely overlooked the account which the speaker had already given of the psephism in question, concludes that instead of being, as all the authorities describe it, a severe and rigorous measure against a prisoner,

To play the lover, fettered right and left.
How can one oarsman navigate a pair?

2nd HAG. Tush, eat a pot of truffles, foolish boy.

YOUTH. O me, I'm dragged along till now I've reached
The very door. 3rd HAG. That won't avail you aught;
I'll tumble in beside you. YOUTH. Heaven forbid!
Better to struggle with one ill than two.

3rd HAG. O yes, by Hecate, will you, nill you, sir.

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it was really his Magna Charta, ensuring him a separate trial. And he explains the following passage as follows:—"Juxta Cannoni decretum ait adolescens sibi impositam esse necessitatem δίχα ἑκάστην, non κρίνειν *judicare*, sed βινεῖν *permolere*. Jocus in eo consistit, quod quum in decreto esset reos διειλημμένους ἀπολογεῖσθαι, *seorsum causam dicere*, adolescens dicat se διαλελημμένον, tanquam *in diversa diductum* binis vetulis simul morigeraturum." Mr. Grote, avoiding the confusion of thought involved in this explanation, observes, "The young man does not compare his situation *with that of the culprit*, but *with that of the dikastery which tried culprits*. The psephism of Kannonus directed that each defendant should be tried separately; accordingly if it happened that two defendants were presented for trial, and were both to be tried without a moment's delay, the dikastery could only effect this object by dividing itself into two halves or portions. By doing this (κρίνειν διαλελημμένον) it could *try both the defendants at once*; but in no other way. Now the young man in Aristophanes compares himself to the dikastery thus circumstanced; which comparison is signified by the pun of βινεῖν διαλελημμένον in place of κρίνειν διαλελημμένον." This amendment of Brunck's explanation, though clear and coherent in itself, shocks all one's notions, not only of Aristophanic humour, but also of dicastic usages. A dicastery had no power to subdivide itself in the way suggested; there were dicasteries enough to give a separate and simultaneous trial not only to two, but to ten defendants; whilst, as regards the proposal of Eurytolemus, it is clear that he intended the trials to be not simultaneous, but successive, so that the popular fury might have time to calm down; he even suggests which prisoner shall stand his trial *first*. There is no ground for supposing a pun between κρίνειν and βινεῖν. There is no such phrase known as κρίνειν διαλελημμένον. And the youth's βινεῖν διαλελημμένον is intended to answer to the words ἀποδικεῖν δεδεμένον which are found in the psephism of Cannonus.

1092. βολβῶν] Ἐπιτήδειοι γὰρ πρὸς συνουσίαν οἱ βολβοί.—Scholiast. Bergler refers to Athenaeus, ii. chaps. 64 and 65, where many passages are cited, showing that βολβοὶ were considered διεγερτικοὶ ἀφροδισίων. And see also Ath. i. 8.

ΝΕΑ. ὦ τρισκακοδαίμων, εἰ γυναῖκα δεῖ σαπρὰν
βινεῖν ὅλην τὴν νύκτα καὶ τὴν ἡμέραν,
κἄπειτ', ἐπειδὰν τῆσδ' ἀπαλλαγῶ, πάλιν
Φρύνην ἔχουσαν λήκυθον πρὸς ταῖς γνάθοις.
ἆρ' οὐ κακοδαίμων εἰμί; βαρυδαίμων μὲν οὖν
νὴ τὸν Δία τὸν σωτῆρ' ἀνὴρ καὶ δυστυχής,
ὅστις τοιούτοις θηρίοις συνείρξομαι.
ὅμως δ' ἐάν τι πολλὰ πολλάκις πάθω
ὑπὸ ταῖνδε ταῖν κασαλβάδοιν, δεῦρ' ἐσπλέων,
θάψαι μ' ἐπ' αὐτῷ τῷ στόματι τῆς ἐσβολῆς·
καὶ τὴν ἄνωθεν ἐπιπολῆς τοῦ σήματος
ζῶσαν καταπιττώσαντας, εἶτα τὼ πόδε
μολυβδοχοήσαντας κύκλῳ περὶ τὰ σφυρά,
ἄνω 'πιθεῖναι πρόφασιν ἀντὶ ληκύθου.

ΘΕ. ὦ μακάριος μὲν δῆμος, εὐδαίμων δ' ἐγὼ,

1101. *Φρύνην*] *Φρύνη*, which properly means *a toad*, was a nickname commonly given to courtezans at Athens, possibly from the unnatural brilliance of their eyes. The Phryne, of whose beauty so many anecdotes are told, belonged of course to a later period. The words which follow, *ἔχουσαν λήκυθον πρὸς ταῖς γνάθοις*, are plainly a continuation of the grim joke which pervades the scene, that the Hag resembles a corpse with her funeral bottle beside her. It is impossible to accept the Scholiast's explanation *φ' ἡκνῖαν*, meaning that the Hag's cheeks were swoln like a bottle of oil.

1104. *συνείρξομαι*] *Shall be shut up with*, as bride and bridegroom. In the fifth book of Plato's Republic, to which such constant reference is made in this play, we find the active of this verb used in the sense of "bringing together" a bride and bridegroom; *μὴ ξυνέρξαντος ἄρχοντος*, *when the Archon has not shut them up together as a wedded pair*, chap. 9. Dr. Blaydes refers to Plutarch (Alexander, chap. 2) who, speaking of the marriage of Philip and Olympias, says, *ἡ μὲν οὖν νύμφη πρὸ τῆς νυκτὸς, ἣ συνείρχθησαν εἰς τὸν θάλαμον*, κ.τ.λ., and many other passages.

1105. *πολλὰ πολλάκις*] The reduplication of *πολλὰ* increases the emphasis of the phrase, expressing the speaker's conviction that the dreaded event will in all probability occur. *ἐὰν πολλάκις* is merely equivalent to *if* (*which is possible*), supra 791. *ἐὰν πολλὰ πολλάκις* means *if* (*which is probable*). On the use of *ἐάν τι πάθω*, *if anything happens to me*, in the sense of *if I should die*, see Peace 169; Wasps 385; Frogs 737;

YOUTH. Thrice hapless me, who first must play the man
With this old rotten carcase, and when freed
From her, shall find another Phryne there,
A bottle of oil beside her grinning chaps.
Ain't I ill-fated? Yea, most heavy-fated!
O Zeus the Saviour, what a wretch am I
Yoked with this pair of savage-hearted beasts!
And O should aught befall me, sailing in
To harbour, towed by these detested drabs,
Bury my body by the harbour's mouth;
And take the upper hag, who still survives,
And tar her well, and round her ankles twain
Pour molten lead, and plant her on my grave,
The staring likeness of a bottle of oil.

MAID. O lucky People, and O happy me,

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and the notes there. And add Lucian's Dial. Mer. viii. ad fin., *πλούσιος δὲ ὁ νεανίσκος ἔσται, ἤν τι ὁ πατὴρ αὐτοῦ πάθῃ*, "the youngster will be well off, on his father's death."

1108. *τὴν ἄνωθεν*] It would seem that as they go tumbling into the second Hag's house, the youth is sandwiched between the two; one of whom is *κάτω*, pulling him in, and the other *ἄνω*, trying to drag him back. The one who is *κάτω* will, as Dr. Blaydes suggests, fall to pieces (*διαπεσεῖται*, supra 1036); and so will apparently form the young man's grave. The one who is *ἄνω* will survive, but she is to be blackened with pitch, and fixed to the place with molten lead, so as to represent (*πρόφασιν*) one of the funeral *λήκυθοι*. The youth and his tormentors now disappear from sight; the scene of the Three Hags is finished;" and we pass into a lighter and pleasanter atmosphere.

1112. ΘΕΡΑΠΑΙΝΑ] A waiting-maid of Praxagora enters, with a commission from her mistress to fetch Blepyrus and the children, and bring them down to the public banquet. In former times it would have been the husband who sent the maid to fetch his wife and children: but we have changed all that. The wife is now the head of the house, and it is she who sends the maid to fetch her husband and children. The waiting-maid calls her mistress *μακαριωτάτην*, because she not only has, like all other wives, assumed the awful rule and right supremacy which formerly belonged to the husband, but has in addition been recognized as the chieftainess of the New Republic, which she had so large a part in establishing.

αὐτή τέ μοι δέσποινα μακαριωτάτη,
ὑμεῖς θ' ὅσαι παρέστατ' ἐπὶ ταῖσιν θύραις,
οἱ γείτονές τε πάντες οἵ τε δημόται,
ἐγώ τε πρὸς τούτοισιν ἡ διάκονος,
ἥτις μεμύρωμαι τὴν κεφαλὴν μυρώμασιν
ἀγαθοῖσιν, ὦ Ζεῦ· πολὺ δ' ὑπερπέπαικεν αὖ
τούτων ἁπάντων τὰ Θάσι' ἀμφορείδια.
ἐν τῇ κεφαλῇ γὰρ ἐμμένει πολὺν χρόνον·
τὰ δ' ἄλλ' ἀπανθήσαντα πάντ' ἀπέπτατο·
ὥστ' ἐστὶ πολὺ βέλτιστα, πολὺ δῆτ', ὦ θεοί.
κέρασον ἄκρατον, εὐφρανεῖ τὴν νύχθ' ὅλην

1114. *ἐπὶ ταῖσιν θύραις*] That is, the door of Blepyrus's house, the scene having remained unchanged throughout the play. She goes on to laud her own happiness once more, the fragrance of the Thasian wine being obviously still potent in her brain.

1118. *πολὺ δ' ὑπερπέπαικεν*] So the old woman in the Curculio of Plautus (i. 2. 5, to which Brunck also refers), addressing a flagon of fragrant old wine, exclaims, "Omnium unguentum odor, prae tuo, nautea est."

1119. *Θάσι' ἀμφορείδια*] Of all the unguents with which the *outside* of her head was perfumed, none was so fragrant as the Thasian wine which had got *inside* her head. The Thasian wine was famous for its bouquet, and when it was bottled in these earthen flagons, the vintners were accustomed to put in it wheaten dough (*σταῖς*) steeped in honey, *ὥστε τὴν ὀσμὴν ἀπ' αὐτοῦ, τὴν δὲ γλυκύτητα ἀπὸ τοῦ σταιτὸς λαμβάνειν τὸν οἶνον*. See Athenaeus, i. chap. 58, and Theophrastus de Odoribus there quoted. Aristophanes mentions the Thasian wine in the Lysistrata and in the Plutus, and in each place refers to its delightful fragrance. Many passages relating to it are collected from the poets in Athenaeus, i. chapters 51-53. In the latter chapter he cites some hexameters of Hermippus, describing the various kinds of wine: and of the Thasian he says:

A sweet apple-fragrance so mellow,
Has the flagons of Thasos invaded,
That the Thasian has hardly its fellow,
'Tis the best of all wines, I'm persuaded,
Excepting the rival-defying,
The faultless, the exquisite Chian.

καὶ Θάσιον, τῷ δὴ μήλων ἐπιδέδρομεν ὀδμή,
τοῦτον ἐγὼ κρίνω πολὺ πάντων εἶναι ἄριστον
τῶν ἄλλων οἴνων, μετ' ἀμέμονα Χῖον ἄλυπον.

And O my mistress, luckiest of us all,
And ye who now are standing at our door,
And all our neighbours, aye and all our town,
And I'm a lucky waiting-maid, who now
Have had my head with unguents rich and rare
Perfumed and bathed; but far surpassing all
Are those sweet flagons full of Thasian wine.
Their fragrance long keeps lingering in the head,
Whilst all the rest evaporate and fade.
There's nothing half so good; great gods, not half!
Choose the most fragrant, mix it neat and raw,

(*ἄλυπον leaving no headache after it*, cf. Eur. Bacch. 423). The last two lines are a parody of a favourite couplet of Homer, who says that Nireus was the fairest (Il. ii. 674) and Aias the shapeliest and mightiest (Il. xvii. 280; Od. xi. 469 and 550; xxiv. 18), *τῶν ἄλλων Δαναῶν, μετ' ἀμύμονα Πηλείωνα*. The Thasian and the Chian are frequently bracketed together as the noblest wines of Hellas; and though in the days of Horace the Chian seems to have maintained an absolute supremacy, yet in softer and more luxurious times, the sweet-tasted and sweet-scented Thasian was at least an equal favourite. "Ye drink your Thasian wine," says St. Chrysostom to the wealthy members of his congregation (Hom. 48 in Matth. 501 B), "Ye drink your Thasian wine, and will not give even a cup of cold water to the Lord who gave you all," that is, to the poor of Christ. And in the fifty-third Homily 544 A, he uses the expression *οἱ τὸν Θάσιον οἶνον πίνοντες* to describe the rich and luxurious classes in contrast with the poor labourer who drinks the water from the crystal spring. St. Clement of Alexandria in his Paedagogus, ii. 30, running through the principal Hellenic wines, and appropriating to each its special attribute, gives to the Thasian the epithet *ὁ εὐώδης*.

1123. *κέρασον ἄκρατον*] These words are of course in direct contradiction to each other. The speaker was expected to say, "Mix it in the proportion of 3 (water) to 1 (wine) or in the proportion of 2 to 1, or 1 to 1 (*ἴσον ἴσῳ*)," or otherwise as her taste might suggest. But instead of this she adds *παρὰ προσδοκίαν*, the word *ἄκρατον*; that is, in the proportion of 0 to 1: or in other words, don't mix it at all. It is the joke which Aristophanes was so fond of making upon the (alleged) bibulous propensities of Athenian women. With the actual words used may be compared the *κεκερασμένου ἀκράτου* of the Apocalypse, xiv. 10.

ἐκλεγομένας ὅ τι ἂν μάλιστ' ὀσμὴν ἔχῃ.
ἀλλ', ὦ γυναῖκες, φράσατέ μοι τὸν δεσπότην,
τὸν ἄνδρ', ὅπου 'στὶ, τῆς ἐμῆς κεκτημένης.
ΧΟ. αὐτοῦ μένουσ' ἡμῖν γ' ἂν ἐξευρεῖν δοκεῖς.
ΘΕ. μάλισθ'· ὁδὶ γὰρ ἐπὶ τὸ δεῖπνον ἔρχεται.
ὦ δέσποτ', ὦ μακάριε καὶ τρισόλβιε.
ΒΛ. ἐγώ; ΘΕ. σὺ μέντοι νὴ Δί' ὥς γ' οὐδεὶς ἀνήρ.
τίς γὰρ γένοιτ' ἂν μᾶλλον ὀλβιώτερος,
ὅστις πολιτῶν πλεῖον ἢ τρισμυρίων
ὄντων τὸ πλῆθος οὐ δεδείπνηκας μόνος;
ΧΟ. εὐδαιμονικόν γ' ἄνθρωπον εἴρηκας σαφῶς.
ΘΕ. ποῖ ποῖ βαδίζεις; ΒΛ. ἐπὶ τὸ δεῖπνον ἔρχομαι.
ΘΕ. νὴ τὴν Ἀφροδίτην, πολύ γ' ἀπάντων ὕστατος.
ὅμως δ' ἐκέλευε συλλαβοῦσάν μ' ἡ γυνὴ
ἄγειν σε καὶ τασδὶ μετὰ σοῦ τὰς μείρακας.
οἶνος δὲ Χῖός ἐστι περιλελειμμένος
καὶ τἄλλ' ἀγαθά. πρὸς ταῦτα μὴ βραδύνετε,

1126. *τὸν ἄνδρα*] The Man is now a secondary personage, to be described by his relationship to the real head of the house. It was part of the humiliation of King Lear to be styled "my Lady's Father." *κεκτημένος* is the regular appellation of a slave's owner. See Plutus 4.

1127. *αὐτοῦ μένουσ'*] The line would seem to be a quotation from some tragic poet. It is hardly spoken when the door of the central house is opened, and Blepyrus comes out with some little girls, the children of himself and Praxagora.

1132. *πλεῖον ἢ τρισμυρίων*] See the note on Wasps 707. The 20,000 mentioned there are the poorer citizens who are to be recipients of the state's bounty. Here he is reckoning up the entire number of Athenian citizens (for there is no distinction now between rich and poor), and agrees in his computation with Hdt. v. 97 and Plato, Symposium, chap. 3; Axiochus 369 A.

1133. *οὐ δεδείπνηκας μόνος*] These words are probably intended to be taken *παρ' ὑπόνοιαν*, as the Scholiast says, and as in the following line the Chorus appear to take them. Yet they are no doubt susceptible of another interpretation, viz. that Blepyrus is happy in still having his dinner to enjoy, whilst the other citizens have nearly finished theirs.

1138. *τασδὶ τὰς μείρακας*] Τὰς τοῦ Χοροῦ

'Twill make us merry all the whole night through.
But tell me, ladies, where my master is;
I mean, the husband of my honoured mistress.

CHOR. If you stay here, methinks you'll find him soon.

MAID. Aye, here he comes. He's off to join the dinner.
O master, O you lucky, lucky man!

BLEP. What I? MAID. Yes you, by Zeus, you luckiest man.
What greater bliss than yours, who, out of more
Than thrice ten thousand citizens, alone,
Have managed, you alone, to get no dinner?

CHOR. You tell of a happy man, and no mistake.

MAID. Hi! Hi! where now? BLEP. I'm off to join the dinner.

MAID. And much the last of all, by Aphrodite.
Well, well, my mistress bade me take you, sir,
You and these little girls and bring you thither.
Aye, and there's store of Chian wine remaining,
And other dainties too; so don't delay.

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says the Scholiast, and with him the Commentators agree. But this is to destroy all the pleasantry of the passage. The *μείρακες* are the little daughters of Blepyrus and Praxagora, who have just come on the stage with their father. See the notes on 1112 and 1127 supra. The women who form the Chorus were contemporaries of Praxagora, and, as we know from the entrance scene, were actually married women, who could in no sense be called *μείρακες*. And see infra 1151, 2.

1139. Χῖος] We have seen in the note on 1119 supra that the Chian was deemed the "peerless Achilles" of wines. And in fact it was the choicest and most expensive of the old Hellenic wines, the drink of the wealthiest citizens, just as the Coan was the worst and cheapest, the drink of the agricultural labourer (Demosthenes, v. Lacritum 39). The Chian stood at the head, and the Coan at the foot, of the list of Hellenic wines. And hence it probably was, that dicers, playing in their wine-parties, gave the name of Χῖος to the highest, and Κῷος to the lowest, throw of the dice. "The ancient medals of Chios," says Dr. Clarke (Travels, iii. 192), "all have reference to the Chian wine, which still maintains its pristine celebrity." And almost all the ancient Chian coins in the British Museum bear, amongst other emblems, the figure of a wine-jar set underneath a cluster of grapes.

καὶ τῶν θεατῶν εἴ τις εὔνους τυγχάνει,
καὶ τῶν κριτῶν εἰ μή τις ἐτέρωσε βλέπει,
ἴτω μεθ' ἡμῶν· πάντα γὰρ παρέξομεν.
ΒΛ. οὔκουν ἅπασι δῆτα γενναίως ἐρεῖς
καὶ μὴ παραλείψεις μηδέν', ἀλλ' ἐλευθέρως
καλεῖν γέροντα, μειράκιον, παιδίσκον; ὡς
τὸ δεῖπνον αὐτοῖς ἔστ' ἐπεσκευασμένον
ἁπαξάπασιν, ἣν ἀπίωσιν οἴκαδε.
ἐγὼ δὲ πρὸς τὸ δεῖπνον ἤδη 'πείξομαι,
ἔχω δέ τοι καὶ δᾷδα ταυτηνὶ καλῶς.
ΧΟ. τί δῆτα διατρίβεις ἔχων, ἀλλ' οὐκ ἄγεις
τασδὶ λαβών; ἐν ὅσῳ δὲ καταβαίνεις, ἐγὼ
ἐπᾴσομαί μέλος τι μελλοδειπνικόν.
σμικρὸν δ' ὑποθέσθαι τοῖς κριταῖσι βούλομαι·

1144. *οὔκουν*] Blepyrus, amazed at the magnificent invitation which his waiting-maid issues, ironically proposes to make it still more magnificent. "There is no end, no measure, limit, bound," to *his* invitation. Had you not better, he says, bid *all* the spectators come, and not only such of them as are well-disposed? and *all* the judges, and not merely those who look kindly on our play? At the same time he intimates that they will get nothing if they do come: if they really want a dinner, they had better depart each to his own home. The imaginary character of the proffered feast is several times intimated in these closing lines. Observe that in his invitation to *all* the spectators he enumerates merely boys and men of different ages; he makes no allusion to women. The question whether women formed part of the audience is discussed in the Introduction to this play.

1150. *δᾷδα ταυτηνί*] This is perhaps the torch which the youth was carrying on his first appearance. See the note on 934 supra.

1153. *μέλος μελλοδειπνικόν*] A play on the words is, of course, intended. Aelian (V. H. viii. 7) calls the "Song before meals" a *μέλος συγκλητικόν*. At the wedding-banquet of Alexander the Great, he says, one *μέλος* was sung to summon the guests to the banquet, and another to dismiss them when it was over. *τὸ μὲν συγκλητικὸν μέλος ᾠδὸν, ὅτε αὐτοὺς ἐχρῆν παριέναι ἐπὶ τὴν δαῖτα· τὸ δὲ ἀνακλητικὸν, ὅτε ἐσήμαινον ἀπαλλάσσεσθαι.* In the preceding line, as elsewhere, *καταβαίνειν* is employed in reference to the simple action of leaving the stage.

1154. *τοῖς κριταῖσι*] The Chorus appeal to the theatrical judges, in the character, not of Praxagora's friends, but of the

And all the audience who are well disposed,
And every judge who looks not otherwards,
Come on with us; we'll freely give you all.

BLEP. Nay, no exceptions; open wide your mouth,
Invite them all in free and generous style,
Boy, stripling, grandsire; yea announce that all
Shall find a table all prepared and spread
For their enjoyment, in — their own sweet homes.
But I! I'll hurry off to join the feast,
And here at least I've got a torch all handy.

CHOR. Then why so long keep lingering here, nor take
These little ladies down? And as you go,
I'll sing a song, a Lay of Lay-the-dinner.
But first, a slight suggestion to the judges.

Aristophanic choreutae, or, in other words, their remarks are *παραβατικά*. That the *κριταί*, in comedy at all events, were five in number is plain upon all the authorities. Most of them are cited and discussed in Hermann's little treatise, *De Quinque judicibus Poetarum* (Opuscula, vii. 88). Thus Hesychius says, *πέντε κριταί· τοσοῦτοι τοῖς Κωμικοῖς ἔκρινον, οὐ μόνον Ἀθήνησιν, ἀλλὰ καὶ ἐν Σικελίᾳ*. And Photius, *πέντε κριταί· οἱ τοῖς Κωμῳδοῖς ἀποδεικνύμενοι*. And the Scholiast on Birds 445, *ἔκρινον ε' κριταὶ τοὺς Κωμικούς· οἱ δὲ λαμβάνοντες τὰς ε' ψήφους εὐδαιμόνουν* (*ε' κριταί* is Hermann's emendation for *οἱ κριταί*, and its correctness is shown by the subsequent *τὰς ε' ψήφους*). The spectators might applaud or hiss, and the judges would no doubt be swayed, and to some extent rightly so, by the reception which a comedy experienced from the assembled people; but still the ultimate decision rested entirely with the *κριταί* themselves, whether they were the five judges of Athenian comedy, or the more or less numerous judges who might be the umpires in other contests. *Καὶ γὰρ οὖν καὶ ἐν τοῖς ἀγῶσιν, οἱ μὲν πολλοὶ θεαταὶ ἴσασι κροτῆσαί ποτε καὶ συρίσαι, κρίνουσι δὲ ἑπτά, ἢ πέντε, ἢ ὅσοι δή*.—Lucian, Harmonides, chap. 2. And hence arose a proverbial expression which Hermann thinks was originally an anapaestic of Epicharmus, *ἐν πέντε κριτῶν γούνασι κεῖται*, an imitation of the Homeric phrase, *θεῶν ἐν γούνασι κεῖται*.

> Yet verily all these things on the knees of the high gods lie.
> Let Zeus take thought for the issue, but hurl at the foe will I.
> (WAY, Iliad, xvii. 514.)

τοῖς σοφοῖς μὲν, τῶν σοφῶν μεμνημένοις κρίνειν ἐμέ·
τοῖς γελῶσι δ' ἡδέως, διὰ τὸν γέλων κρίνειν ἐμέ·
σχεδὸν ἅπαντας οὖν κελεύω δηλαδὴ κρίνειν ἐμέ.
μηδὲ τὸν κλῆρον γενέσθαι μηδὲν ἡμῖν αἴτιον,
ὅτι προείληχ'· ἀλλ' ἅπαντα ταῦτα χρὴ μεμνημένους
μὴ 'πιορκεῖν, ἀλλὰ κρίνειν τοὺς χοροὺς ὀρθῶς ἀεί,
μηδὲ ταῖς κακαῖς ἑταίραις τὸν τρόπον προσεικέναι,
αἳ μόνον μνήμην ἔχουσι τῶν τελευταίων ἀεί.
ὦ ὦ ὥρα δὴ,

ἐν πέντε κριτῶν γούνασι κεῖται. τὸ παλαιὸν πέντε κριταὶ ἔκρινον τοὺς Κωμικούς.—Proverbia Alexandrinorum, 76 (in Plutarch's works). ἐν πέντε κριτῶν· ἐν ἀλλοτρίᾳ ἐξουσίᾳ ἐστίν. πέντε δὲ κριταὶ τοὺς Κωμικοὺς ἔκρινον.—Hesychius. ἐν πέντε κριτῶν γούνασι κεῖται. παροιμιῶδες· οἷον ἐν ἀλλοτρίᾳ ἐξουσίᾳ ἐστίν. εἴρηται δὲ ἡ παροιμία παρόσον πέντε κριταὶ τοὺς Κωμικοὺς ἔκρινον, ὥς φησιν Ἐπίχαρμος· σύγκειται οὖν παρὰ τὸ Ὁμηρικὸν, θεῶν ἐν γούνασι κεῖται.—Zenobius, Prov. iii. 64. Suidas. It is obvious that this address to the judges could have formed no part of the original play. It could not have been inserted until the play had been not only accepted, but also allotted the first place in the order of performance.

1155. τοῖς σοφοῖς] We know that Aristophanes always claimed the σοφοὺς and δεξιοὺς amongst the audience as his unwavering supporters; see the note on Wasps 1047. But here the word σοφοὶ has probably a somewhat more specific meaning. The play is a compound of philosophic theory and broad farce. And by σοφοὶ he probably means the philosophic theorists from whom he has borrowed the idea of his communistic legislation. However, according to Plutarch's (if it be Plutarch's) uncritical "Comparison of Aristophanes and Menander," such an appeal as this would meet with no response from any quarter; for, says that writer, Aristophanes was οὔτε τοῖς πολλοῖς ἀρεστὸς, οὔτε τοῖς φρονίμοις ἀνεκτός.

1160. μὴ 'πιορκεῖν] Pherecrates, an older contemporary of our poet, in a passage preserved by both Photius and Suidas, s. v. Φίλιος, addresses the judges in a very similar strain. He has apparently been bringing an accusation of unfairness against the judges in some earlier contest:

τοῖς δὲ κριταῖς
τοῖς νυνὶ κρίνουσι λέγω.
μὴ 'πιορκεῖν, μηδ' ἀδίκως
κρίνειν, ἢ νὴ τὸν Φίλιον
μῦθον εἰς ὑμᾶς ἕτερον

Let the wise and philosophic choose me for my wisdom's sake,
Those who joy in mirth and laughter choose me for the jests I make;
Then with hardly an exception every vote I'm bound to win.
Let it nothing tell against me, that my play must first begin;
See that, through the afterpieces, back to me your memory strays;
Keep your oaths, and well and truly judge between the rival plays.
Be not like the wanton women, never mindful of the past,
Always for the new admirer, always fondest of the last.
Now 'tis time, 'tis time, 'tis time,

Φερεκράτης λέξει πολὺ τούτου κακηγοριστότερον.

Now to you, the judges, I say,
You who judge betwixt us to-day,
Keep your oaths, be honest and true,
Give to every poet his due.
Else, by Zeus, the lover of friends,
(These the words Pherecrates sends),
He'll, with chiding sterner than this,
Pay you out for judging amiss.

Each line consists of a trochaic dipody, followed by a choriamb. The judges were chosen, and the oath administered, in the full theatre, after the spectators had taken their seats, and immediately before the commencement of the dramatic performances. Plutarch tells us that when Sophocles first came forward as a competitor in the tragic contests, the excitement was so great, and the partisan spirit was running so high, that the Archon did not choose the judges by lot, *κριτὰς μὲν οὐκ ἐκλήρωσε τοῦ ἀγῶνος*, but detained Cimon and the other generals who were present to offer sacrifice and made them take the oath, and sit as judges; and that, although they were ten in number, one from each tribe, *οὐκ ἐφῆκεν αὐτοὺς ἀπελθεῖν, ἀλλ' ὁρκώσας ἠνάγκασε καθίσαι καὶ κρῖναι δεκὰ ὄντας, ἀπὸ φυλῆς μιᾶς ἕκαστον* (Cimon 8). The last four words are apparently used by an oversight for *ἀπὸ φυλῆς ἑκάστης ἕνα*. Demosthenes (Meidias 25), amongst other charges which he brings against Meidias, declares that he endeavoured to corrupt the theatrical judges, standing by them, when they were taking the oath, *ὀμνύουσι παρεστηκὼς τοῖς κριταῖς*. And of this, he says, all the *δικασταὶ* themselves, as part of the audience, were witnesses.

1162. *τελευταίων*] "With all women," says Sir Charles Pomander, in Reade's Peg Woffington, chap. 2, "the present lover is an angel, and the past a demon, and so on in turn."

ὦ φίλαι γυναῖκες, εἴπερ μέλλομεν τὸ χρῆμα δρᾶν,
ἐπὶ τὸ δεῖπνον ὑπανακινεῖν. Κρητικῶς οὖν τὼ πόδε
καὶ σὺ κίνει. ΒΛ. τοῦτο δρῶ.
ΧΟ. καὶ τάσδε νῦν λαγαρὰς
τοῖν σκελίσκοιν τὸν ῥυθμόν. τάχα γὰρ ἔπεισι
λοπαδοτεμαχοσελαχογαλεο-
κρανιολειψανοδριμυποτριμματο-
σιλφιοπαραομελιτοκατακε-
χυμενοκιχλεπικοσσυφοφαττοπε-
ριστεραλεκτρυονοπτεκεφαλλιο-
κιγκλοπελειολαγῳοσιραιοβα-
φητραγανοπτερύγων. σὺ δὲ ταῦτ' ἀκρο-
ασάμενος [ταχὺ καὶ] ταχέως λαβὲ τρύβλιον.
εἶτα λαβὼν κόνισαι
λέκιθον, ἵν' ἐπιδειπνῇς.

1165. Κρητικῶς] This refers to the Cretan *ὑπορχήματα*, and it was not necessary for Velsen to twist the words from *καὶ τάσδε* to *ῥυθμὸν* into Cretic *feet*. Probably during the remainder of the play the Chorus are dancing the *κόρδαξ*.

1166. τοῦτο δρῶ] From the words *ἀκροασάμενος* and *λαβὼν*, infra 1175, 6, we may conclude that Blepyrus was still on the stage (for if he were absent, there would be none but women there), and it seems, therefore, reasonable to suppose that these two words are spoken by him.

1167. λαγαράς] *Τὰς ὑποκένους, ὅτι δηλονότι οὐδέπω ἐδεδειπνήκεισαν*,—Bisetus, which Bergler gives, in Latin, *vacuas quia nondum comederant*.

1169. λοπαδο- κ.τ.λ.] My translation of this word (a word fit only for Gargantua's mouth), may, perhaps, be justified by a line in Adam Littleton's proposed Latin inscription for the Monument of London, *Fordo-Watermano-Hansono-Hookero-Vinero-Sheldono-Davisionam*; Ford, Waterman, Hanson, Hooker, Viner, Sheldon, and Davis, being the Lord Mayors, during whose successive mayoralties the monument was in course of erection. This is no doubt the word of which Eustathius speaks in his Commentary on Iliad, xxii. 427, to which Brunck calls our attention. "Homer," says the learned Archbishop, "was not fond of long compound words; but later writers, and particularly Attic writers, employed them in great abundance. More especially was their use elaborated with exceeding great pains in comedy. In a little-read comedy of Aristophanes (*παρὰ τῷ Κωμικῷ ἔν τινι ἀσυνήθει κωμῳδίᾳ*),

Sisters dear, 'tis time for certain, if we mean the thing to do,
To the public feast to hasten. Therefore foot it neatly, you,
First throw up your right leg, so,
Then the left, and away to go,
Cretan measure. BLEP. Aye, with pleasure.
CHOR. Now must the spindleshanks, lanky and lean,
Trip to the banquet, for soon will, I ween,
High on the table be smoking a dish
Brimming with game and with fowl and with fish,
All sorts of good things.
Plattero-filleto-mulleto-turboto-
-Cranio-morselo-pickleo-acido-
-Silphio-honeyo-pouredonthe-topothe-
-Ouzelo-throstleo-cushato-culvero-
-Cutleto-roastingo-marrowo-dippero-
-Leveret-syrupo-gibleto-wings.
So now ye have heard these tidings true,
Lay hold of a plate and an omelet too,
And scurry away at your topmost speed,
And so you will have whereon to feed.

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is found a compound of such prodigious length that a man beginning to pronounce it, could not get to the end without stopping to take breath, *οὐ διίξεται τὸ πᾶν ἀπνευστί.*" It may be likened to a *πνῖγος* after the Parabatic verses above. It is, perhaps, not amenable to any strict metrical rules, but consists of a string of trisyllables, dactyls and tribrachs intermingled. The system continues beyond the great word itself to the end of *τρύβλιον*; and indeed still further, if Aristophanes made the *ι* in *κόψαι* short.

1177. *λέκιθον*] *An omelet.* They have been expatiating on the splendour of the banquet awaiting them, and urging their fellows to hasten to share its abundance; but "take," they say, "a platter and an omelet" (a cheap common article of food; Lysistrata 562), "in your hands, that you may have something to dine on"; meaning, we do not advise you to trust to our picture; you will find nothing to eat except what you bring yourself. Compare, Catullus, 13:

ΒΛ. *ἀλλὰ λαιμάττουσί που.*
ΧΟ. *αἴρεσθ' ἄνω, ἰαὶ, εὐαί.*
δειπνήσομεν, εὐοῖ, εὐαὶ, 1180
εὐαὶ, ὡς ἐπὶ νίκῃ·
εὐαὶ, εὐαὶ, εὐαὶ, εὐαί.

Coenabis bene, mi Fabulle, apud me
Si tecum attuleris bonam atque magnam
Coenam, &c.
Well will you sup, Fabullus, at my table,
Well, if to bring a supper you are able,
Goodly and rich, with wine to follow after;
Also your girl, and merriment and laughter.
These if you bring, I promise you a pleasant
Supper we'll have, but (woe is me!) at present
Nought of his own Catullus has to offer,
Nought can he find but cobwebs in his coffer, &c.

BLEP. They're guzzling already, I know, I know.
CHOR. Then up with your feet and away to go.
Off, off to the supper we'll run.
With a whoop for the prize, hurrah, hurrah,
With a whoop for the prize, hurrah, hurrah,
Whoop, whoop, for the victory won!

Sir Walter Scott records a pleasantry of a somewhat similar character on the part of a Highland chieftain who, when his French allies, dismayed at the barrenness of the land, inquired at what season forage and other necessaries for cavalry were to be found in the Highlands, replied, "At every season—if you bring them."

1181. ὡς ἐπὶ νίκῃ] Aristophanes loves, as the play draws to a close, to indulge in notes of triumph and anticipations of victory. These Bacchic cries (Evoi, Evae) do not merely celebrate the success of Praxagora's revolution, they also prognosticate the poet's own success over his theatrical rivals in the Bacchic contest. There is a very similar passage in Lysistrata 1292–1294.

APPENDIX

OF VARIOUS READINGS

THE Ecclesiazusae is found, in whole or in part, in the following MSS.:—

R. The Ravenna MS.
H. The Monaco (Herculis Portus) MS. (No. 137).
F. The first Florentine (No. 31, 15 in the Laurentian Library).
P. The first Parisian (No. 2712).
P^1. The second Parisian (No. 2715).

Only R. and H. give the play in its entirety. But F. and P^1. omit only about fifty verses at the end, both terminating with line 1136. P., in Brunck's time (A.D. 1783), contained the first 444 lines, but part of the MS. has perished since then, and in Velsen's time (A.D. 1883) it went no further than line 282.

All these are collated by Velsen, whose diligence and accuracy as a collator are beyond all praise. For the readings of P. between 282 and 444 we must rely upon Brunck, who did not profess to give a complete account of its variations.

Of these five MSS., R. H. and P. are far superior to the other two. F. is full of obvious blunders, destructive alike of the sense and the metre. The transcriber of P^1. or of the MS. from which it was copied, seems to have had before him F. or a MS. of the same type, and to have attempted, by emendations of his own, to restore both sense and

metre. Sometimes he hits upon the true reading, but far more frequently he strays further from it than F. itself does.

The editions of Aristophanes in my possession are enumerated at the commencement of the Appendix to the Frogs. With the exception of Neobari (No. 6) all the first nineteen, from Aldus to Dindorf, contain the Ecclesiazusae. After Dindorf's I have the following editions of the play:—

(19) Bothe. Leipsic, 1845.
(20) Bergk. Leipsic, 1857.
(21) Meineke. Leipsic, 1860.
(22) Holden. London, 1868.
(23) Blaydes. Halle, 1881.
(24) Velsen's Ecclesiazusae. Leipsic, 1883.

It should be remembered that my account of the readings of the printed editions of Aristophanes is confined to those in my own possession. Thus, if I say "All editions before Gelenius read so and so," I mean that all the editions *in my possession* do so. If I say that such a word is read by Fracini, Grynaeus, Brunck, recentiores (I use "recentiores" as if it were undeclinable), I mean that Fracini and Gelenius are the only editions *in my possession* before Brunck which so read, but that all the editions *in my possession* after Brunck do so. I believe, however, that my list contains all the editions of any value.

I have taken one or two hints from an article in the *Quarterly Review* of October, 1884. From Dr. Blaydes's critical notes on Frogs 76 and elsewhere I gather the Reviewer to have been his friend Arthur Palmer, the late eminent Professor of Latin in the University of Dublin, to whom indeed Dr. Blaydes dedicates his own edition of Aristophanes.

There being so much fewer MSS. and editions of this play than of the Frogs, I have been able to give a more complete synopsis of the manuscript readings, and to trace them more minutely through the printed editions; though even in the MSS. it did not seem desirable to enumerate such matters as an erroneous accent or the omission of an *iota sub-*

scriptum, unless indeed the error or omission might conceivably point to some other reading; whilst in the printed editions there are often obvious misprints, to record which would be merely to compile a list of "Errata." In the present play too, the names of the speakers are, in the MSS., so often omitted, and the dialogue, both in the MSS. and in the editions, is so variously distributed, that I have not, as a rule, thought it necessary to notice these minor points.

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2. κάλλιστ' ἐν εὐσκύποισιν H. F. P. P¹. Aldus and all editions down to Meineke; though Le Fevre had suggested εὐσκότοισιν, which Bentley justly condemned. κάλλιστ' ἐν εὐστόχοισιν R. Meineke, Holden. κάλλιστον εὐστόχοισιν Velsen. The last word in the line is in all the MSS. and all the editions before Brunck (and Bekker afterwards) written ἐξητημένον. Scaliger suggested ἐξησκημένον. Dobree suggests that the Scholiast read ἐζητημένον, which is adopted, as the true reading of the text, by Holden and Velsen, but can hardly mean *excogitatum*. ἐξηρτημένον Paulmier, Bentley, Jens, Brunck, Invernizzi, Dindorf, Bothe, Bergk. ἐξηυρημένον Meineke. For the last three words of the line Blaydes substitutes τοῖς σοφοῖσιν ἐξηυρημένον from the Scholiast's gloss ἡ ἔννοια, κάλλιστα τοῖς σοφοῖς εὑρημένον, κ.τ.λ. But if the Scholiast had read τοῖς σοφοῖσιν ἐξηυρημένον, he could not possibly have said that the ἔννοια (the *meaning*) of the words was τοῖς σοφοῖς εὑρημένον, so explaining *idem per idem*. And indeed it seems pretty clear that the Scholiast is really explaining εὐσκόποισιν. Moreover line 6 seems to show that the lamp was placed in some conspicuous position, as the signal to which the women were to gather. And while the expression γονὰς in the succeeding line is satisfied by the τροχηλάτου of line 1, there is nothing to which the expression τύχας can answer unless we read ἐν εὐσκόποισιν ἐξηρτημένον here. There is not much force in Meineke's objection, "Suspensae lucernae nullum in sequentibus indicium" (Vind. Aristoph.). The lamp was certainly somewhere, and wherever it was, there is no mention of it "in sequentibus."

3. σὰς R. H. vulgo. δισσὰς F. P. P¹.

4. ὕπο is the suggestion of Kuster, approved by Bergk, and adopted by Blaydes and Velsen. ἄπο MSS. vulgo.

9. πλησίον P. vulgo. πλησίως R. πλησίος H. F. P¹. Junta, Bergk, Blaydes. πλησίων Zanetti, Farreus, Grynaeus, Rapheleng. In the preceding line Junta and one or two other editions have τρόπῳ for τρόπων.

10. λορδουμένων MSS. Brunck, recentiores. χορδουμένων editions before Brunck, many of which also omit the τε which follows. But λορδουμένων is read by Suidas s.v.; and before it was known to be the MS. reading had been approved by Bisetus, Scaliger, Bentley,

Kuster, and Bergler.—*ἐπιστάτην* MSS. vulgo. "Dedi *ἐπίσκοπον* quod multo aptius est"—Blaydes.

11. *ὀφθαλμὸν* R. H. vulgo. Cf. *ὄμμα* line 1. *ὀφθαλμὸς* F. P. P¹.—*δόμων* R. P. H. vulgo. *δόμῳ* F. *δόμου* P¹.

16. *συνδρῶν* MSS. vulgo. *συνορῶν* Meineke, Holden, "qui enim" says the former (Vind. Aristoph), "facinoris socios se faciunt, ii profecto non verendum ut quae cum aliis fecerunt palam faciant, siquidem ipsi criminis rei tenentur." But the lamp was in fact an active participator in, and not a mere spectator of, these goings on; the *συν-* in *συνορῶν* would be meaningless; and *λαλεῖς τοῖς πλησίον* is to be understood not of betraying a crime, but of gossiping over household secrets with the neighbours.

17. *συνείσει*. The MSS. and older editions read *συνοίσει*, but Bisetus (whose Greek commentary is given in Portus's edition) says *συνείσει γραπτέον*, and Bentley "Lege *συνείσει*." And *συνείσει* is read by Bergler and all subsequent editors.

20. *πρὸς ὄρθρον γ'* R. H. F. P. vulgo. *πρὸς ὄρθρου* P¹. Brunck.—*ἐστίν. ἡ δὲ*. So the line is read and divided in the MSS. and by Brunck and all subsequent editors. All editions before Brunck had in one sentence *καίτοι πρὸς ὄρθρον γ' ἐστὶν ἤδ' ἐκκλησία*, generally followed by a full stop. Then the next line was also one undivided sentence, *αὐτίκα μάλ' ἔσται καταλαβεῖν ἡμᾶς ἕδρας, it will speedily be time for us to take our seats.* And H. too omits the *δ'* after *καταλαβεῖν*. But otherwise all the MSS. and Brunck and all subsequent editors read and divide the line as in the text.

22. *Φυρόμαχός* R. Dindorf, Bergk, recentiores. *Σφυρόμαχός* H. F. P. P¹. vulgo. Phyromachus is several times found as a proper name; Sphyromachus never. Brunck commences the line with *ὡς* instead of *ἅς*.

23. *ἑταίρας* MSS. and all editions before Dindorf, except Junta and Gormont who have *ἑτέρας*, obviously a mere copyist's error, since it ruins the metre, neither Junta nor Gormont, nor any other editor before Dindorf, introducing into the line the particle *πως*. The MSS. however have *πως* though they do not know where to locate it, R. and H. placing it before, and F. P. and P¹. after, the participle. It is, as Meineke admits, "perquam incommoda," and is probably interpolated from some gloss, perhaps from the very scholium cited in the first note in the commentary. Nevertheless Dindorf introduces it into the text, though in order to make the line scan, he is obliged to resort to the old error of Junta and Gormont, and to substitute *ἑτέρας πως* (which is read by no MS. or edition) for the *ἑταίρας* of the MSS. and (save as aforesaid) all the editions. And he is followed by all subsequent editors, who generally connect *ἑτέρας* with *ἕδρας the other seats* (Meineke ubi supra), which I confess seems to me perilously like nonsense. Velsen reads *τὰς δ' ἑτέρας*, as if the speaker and her friends were to take the seats assigned them by Phyromachus, and the other women to sit where they could, out of sight. All these difficulties are avoided if we retain the genuine reading *ἑταίρας*. About the participle which follows there is, as it seems to me, much more room for doubt. H. and all the editions before Brunck

have κἀγαθιζομένας. And this is to some extent approved by Bentley who refers to the explanations given by Hesychius and the Etymol. Magn. of ἀγαθιζομένη, viz. ἀγαθὰ λέγουσα and συνεχῶς ἀγαθὰ λέγουσα. And if the passage is cited from Agathon, the employment of ἀγαθίζεσθαι for εὐφημεῖν is just one of the little conceits which we should expect in his language. Bentley however himself suggested κἀγκαθιζομένας, and this, or the cognate form κἀγκαθεζομένας, is adopted by Dindorf, Bothe, Bergk, Meineke, Holden, and Blaydes. Scaliger had previously proposed ἐγκαθιζομένας, which is followed by Brunck, Invernizzi, Bekker, and Velsen. I confess to a strong leaning towards κἀγαθιζομένας, but the word is not found elsewhere, Bentley's alteration is very slight, and seems strongly supported by the scholium above referred to, and by the Scholiast on this verse, and I have therefore adopted it. Another suggestion by Bentley was δεῖν for δεῖ, but this was on the old reading in which καταλαβεῖν was governed by ἔσται. See on 20 supra. The other MS. readings are κωλαθιζομένας R., καθιγιζομένας F. P. P¹.

24-26. τί δῆτ' . . . λαθεῖν. These three lines are omitted by F. P. P¹., the transcriber's eye having passed from the final λαθεῖν of line 23 to the final λαθεῖν of line 26. Brunck indeed changes, from his own conjecture, the second λαθεῖν into λαβεῖν and is followed by Invernizzi, Dindorf, and Bothe. But there is no ground for this alteration.

25. τοὺς πώγωνας H. vulgo. τὰς πώγωνας R. though it retains the οὓς which immediately follows.

26. ἡ θαλμάτια all editions. εἶθ' αἱμάτια R. ἦσθ' αἱμάτια H.

29. τυγχάνῃ. So all the editions, and so (except that it omits the iota subscript) P¹. τυγχάνεις R. H. F. P.

30. Γυνὴ A. It is not easy to say how many women take part in the ensuing conversation, or in what manner they should be described. The MSS. give us but little assistance. R. F. P¹. generally omit the speaker's name altogether, whilst H. and P. have simply γυνή τις, or something equally indefinite. The editions before Brunck merely indicated the speakers with the exception of Praxagora by γυ., and when two women speak consecutively, introduced the second as ἑτ. or ἄλλ'. Brunck distinguishes nine women, other than Praxagora, calling them γυ. α' : γυ. β' : and so on down to γυ. ι'. This was followed by Invernizzi, Bekker, Dindorf, and Bothe. Bergk rightly reduced the speakers to four: calling them Praxagora, two women, and the Chorus. And so, in substance, Meineke, Holden, and Velsen. Blaydes, omitting the Chorus, reduced them to three: making the second woman give one account of herself in 37-40, and a totally different account in 54-56. This seems an impossible arrangement. The latter lines are obviously spoken by a woman who has just hurried breathlessly in. Bergk gives to the Chorus the present speech 30, 31, and 42-45 infra. The reasons for my own arrangement will be found in the commentary.

31. προσιόντων. Bentley suggested προσιουσῶν, which Blaydes introduces into the text.

32. δέ γ' ὑμᾶς R. H. P¹. vulgo. δ' ὑμᾶς

F. P.—*ἐγρηγόρειν* R. H. P. F. Invernizzi, Bekker, Bergk. *ἐγρηγόρουν* P^1. Brunck. *ἐγρηγορῶ* edd. before Brunck. *ἐγρηγόρη* Dindorf, Bothe, Meineke, Holden, and Velsen. *ἠγρηγόρη* Blaydes. The determination to eradicate *-ειν*, however strongly supported by the MSS., is due to the statement found in the grammarians that the termination *-η* is Attic, and *-ειν* Hellenic: as for example Moeris *ᾖδη*, Ἀττικῶς. *ᾖδειν*, Ἑλληνικῶς. But I have already had occasion to point out (in Appendix to Frogs 819) that "Hellenic" does not mean "un-Attic," and Pierson in his note on Moeris, ubi supra, shows that the termination *-ειν* is in some places required by the metre. See infra 650.

34. *ἐκκαλέσωμαι* R. H. vulgo. *ἐκκαλέσομαι* P. F. *ἐκκαλέσσομαι* P^1.—*θρυγονῶσα* R. and (by correction) H. And so all editions before Portus. *θρυγανῶσα* Portus and subsequent editions till Bergler, who restored *θρυγονῶσα*, which is also read by Bekker, Meineke, recentiores. Bergk however has *θρυγανῶσα*. *τρυγονῶσα* F. P^1. Brunck, Invernizzi, Dindorf, Bothe. *τρυγανῶσα* P. These are all variations of the same word.

40. *λαβεῖν*. So every edition except Velsen's. All the MSS. have *λαβὼν*, but in R. the words *αὐτοῦ λαβὼν* are by a second corrector changed into *αὐτ' οβλαβον*. Blaydes approves, and Velsen reads, *'λαβον*.

42. *παροῦσαν* MSS. Invernizzi. *παριοῦσαν* Dindorf, Bergk, Holden, Velsen. *προσιοῦσαν* every other edition. *παριοῦσαν* was introduced by Dindorf under the mistaken notion that it was the reading in R.: and no doubt Bergk and Holden adopted it in the same belief. Velsen was aware that R. read *παροῦσαν*, but says "*παριοῦσαν* nescio quis primorum editorum." This however is another mistake: it was nowhere read before Dindorf. In itself it seems a probable reading, this being the *πάροδος* of the First Semichorus, and the word being easily corrupted into *παροῖσαν*, but it is entirely destitute of authority. *Προσιοῦσαν* is obviously merely adopted from the *προσιόντων*, *προσιούσας*, &c., of the context.

43. *κατώμοσεν* R. H. Invernizzi, recentiores, except Bothe and Blaydes. *κατώμοσε* P. ceteri. The line is omitted in F. and P^1.

45. *ἡμῶν*. These three lines are attributed to Praxagora by H. and P., and the editors generally. This made *ἡμῶν* incomprehensible, since Praxagora was not herself one of the women hastening to the signal lamp. Meineke therefore proposed to change *ἡμῶν* into *ἢ μὴν*, and Holden so reads; whilst Velsen would change it into *ἡμῖν*. But when it is perceived that these are the words of the Coryphaeus, *ἡμῶν* is as natural here as *ἡμῖν* in the corresponding exhortation, Wasps 242. For *κἀρεβίνθων* (R. H. P. and vulgo) F. and P^1. have *κἀρεβίνθου*.

56. *ἐμπλήμενος* R. Brunck, recentiores. *ἐμπλησμένος* H. P^1. editions before Brunck. *ἐμπεπλησμένος* F. P. There is a similar variation in the MSS. in Wasps 424, 1127.

57. *ἂν ἀνέρωμαι*. Dawes, Brunck, recentiores, except Invernizzi. *ἀνείρωμαι* R. H. and all editions before Brunck. *ἂν εἴρωμαι* F. P. P^1. Invernizzi. On the reading *ἀνείρωμαι*, universal up to his time, Dawes observed, "Ionicis quidem

poetis εἴρομαι et ἀνείρομαι adhibere permissum est; Atticis vero non item. Sed neque formae subjunctivae aoristum vel secundum cum vocula ὡς absque ἄν conjunctum apud Nostrum legisse memini. Itaque, utraque re postulante, rescribo ὡς ἂν ἀνέρωμαι τάδε. Fecisse videtur prima verbi ἀνέρωμαι syllaba ut desideraretur vocula totidem literis constans. Postea autem corrector aliquis versui claudicanti subvenire volens, ἀνείρωμαι imperite scribere sustinuit."

61. λόχμης the second corrector of R., and so P. (but with space for a letter left between the *o* and χ). And so all the editions from Gelenius downwards. λόγμης H. Aldus, Fracini. R.'s original reading was λόγχμης, and so Junta, Gormont, Zanetti, Farreus, Grynaeus. λόγχης F. λόχους corrected into λέχους P¹.

62. ὁπόθ' ἀνὴρ Dawes in his note on Plutus 1141 (1139), Bekker, recentiores. The MSS. and the editions before Bekker have ἀνὴρ, though R. (and R. alone) recognizes the aspirate by reading ὁπόθ' instead of ὁπότ'. In the same note Dawes proposes for ἐχλιαινόμην (MSS. vulgo) ἐχλιανόμην; and so Porson in his Adversaria, observing that the first syllable of χλιαίνω is long in Lysistrata 886. I have followed these authorities, though I believe the first syllable of χλιαίνω, as of χλιαρός, to be common. Bergk changed ἐχλιαινόμην into ἐχραινόμην citing Bekker's Anecd. i. 72. 28 χραίνεσθαι πρὸς ἥλιον· τὸ λεγόμενον ὑπὸ τῶν πολλῶν ἐπικαίειν (ἐπικαίεσθαι, Meineke) τῷ ἡλίῳ. And this is followed by Meineke, Holden, Blaydes, and Velsen. Meineke in his Vind. Aristoph. says that he himself had originally conjectured ἐμελαινόμην, and refers to Galen vol. vi. p. 47 ἐξ ἡλίου μελανότης, ἐκ μακρᾶς σκιατροφίας λευκότης. And whether we read ἐχλιανόμην ἐχραινόμην or ἐμελαινόμην, this of course was the object of the women in exposing themselves to the sun, though the object seems to have been very imperfectly attained.

65. τὸ ξυρὸν R. F. P. P¹. Junta, Gormont, Zanetti, Farreus, Grynaeus, Brunck, recentiores. τὸν ξυρὸν H. Aldus, Fracini, and the other editions before Brunck.

66. πρῶτον MSS. vulgo. Meineke suggests πρώην, which Blaydes adopts.

67. προσφερής MSS. vulgo. Le Fevre proposes προσφερὲς, which is approved by Bentley.

69. ἰμῖν R. H. ἡμῖν F. P. P¹. vulgo.

70. καλόν γ' ἔγωγε R. Bentley, Invernizzi, recentiores. καλὸν ἔγωγε H. F. P. and all editions before Brunck. This being unmetrical, Bentley suggested καλόν γ' ἔγωγε, which is confirmed by R., and is now universally adopted; whilst Dawes proposed τὸν καλὸν which (before Bentley's conjecture and R.'s reading were known) was adopted by Brunck. ἔγωγε καλὸν P¹.

72. καταπεύσουσι H. P. vulgo. καταπεῦσι R. καταπεῦσαι F. καταπεύσαιτε P¹.—γοῦν R. H. vulgo. γάρ F. P. P¹. Junta, Brunck, Invernizzi, Dindorf, Bothe, Bergk, Meineke, and Holden: but γοῦν is in every way better, and is supported by the best MSS.

75. εἶπομεν P. P¹. vulgo. εἶπαμεν R. Bekker, Bergk, Holden. εἴπωμεν H. F.

79. ἐκεῖνο τῶν σκυτάλων ὧν MSS. vulgo. ἐκεῖνο τὸ σκύταλον ᾧ Bothe, Blaydes. ἐκείνων τῶν σκυτάλων ὧν Suidas, Bergk, Meineke, Velsen.

81. τὸν δήμιον H. F. P. P¹. vulgo. τὸν δημήμιον R. obviously a mere mispelling. τὸ δήμιον Bothe, Meineke, Holden, Blaydes, an alteration which arises from a misapprehension of the speaker's meaning. "τὴν Δημιὼ (vocab. compos. ex δῆμος et Ἰὼ vocc.) e conjectura scripsi" Velsen. F. P. and P¹. omit ἄλλος before βουκολεῖν, and P¹. inserts ἐθέλει after that verb, whence Brunck reads εἴπερ τι βουκολεῖν ἐθέλοι τὸν δήμιον.

82. ἀλλ' ἄγεθ' Dindorf, Bergk, and all subsequent editors. γεθ' R. (but with a space left for ἀλλ' ἄ) and Bekker. λέγεθ' H. P. F. Junta, Gormont, Grynaeus. λέγοιθ' P¹. Aldus and, with the exceptions just mentioned, all editions down to Brunck, who changed λέγοιθ' into λέγοιτ' ἄν and so Invernizzi and Bothe. Dindorf's excellent emendation admits of no doubt, and it is very probable, as Blaydes suggests, that the MS. errors arise from the fact that the ἀλ in ἀλλὰ was attracted to the prefix ΓΥΝΗ as if the meaning were γυνὴ ἄλλη. Throughout this opening scene great confusion has been caused by the ingenious but unnecessary transposition of the lines made by Bergk and other recent editors.

83. ἐστὶν ἄστρα MSS. vulgo. ἐστὶ τἄστρα Cobet, Meineke, Velsen.

85. ἡμεῖς βαδίζειν. This line is omitted in F. P¹.

86. ὥστε δεῖ σε MSS. vulgo. ὥστε δεῖ με Bergk. ὥστε δεῖ γε Meineke, Holden. ὥστ' ἐκεῖ γε Blaydes.

87. τῶν πρυτάνεων R. H. P. (except that in H. the υ is written α) vulgo. τῷ πρυτάνεω F. P¹. τῷ τῶν πρυτάνεων Junta, Fracini, Gormont.—καταντικρύ P¹. Brunck, recentiores. The other MSS. and older editions write it in two words κατ' ἀντικρύ. H. has κατ' ἀντικὼ, obviously a mere error of writing.

91. ἀκροφύμην R. H. F. P. vulgo. ἀκουοίμην P¹.—ἅμα Dobree, Meineke, Holden, Blaydes, Velsen. ἄρα MSS. vulgo. Bergk strangely reads ἀρὰς and explains "Intelliguntur solennes preces et dirae, a quibus conciones inchoabant."

92. μοι R. Bekker, Bergk, Meineke, Velsen. μου H. F. P. P¹. vulgo. Brunck had already said "elegantius esset μοι."

94. παραφῆναι R. H. P. P¹. vulgo. παραφανῆναι F. Junta, Gormont.

95. οὐκοῦν R. H. vulgo. οὐκ ἂν F. P. P¹.

97. τὸν Φορμίσιον R. H. Junta, Gormont, Portus, recentiores. τὸ Φορμίσιον Aldus and all editions, except as aforesaid, before Portus. τὴν Φορμίσιον F. P. P¹.

98. ἐγκαθιζόμεσθα R. H. P. Aldus, and except as hereinafter mentioned, all editions before Bergk. ἐγκαθεζόμεσθα Junta, Gormont, Grynaeus, Dindorf, Bergk, recentiores. ἐγκαθεζόμεθα F. αὖ καθεζόμεθα P¹.—πρότεραι R. H. P. P¹. vulgo. πότεραι Junta, Gormont. πότερα F.

101. ἠγήσαιθ' F. P. P¹. vulgo. ἡγήσεθ' R. H.—ὁρῶν MSS. vulgo. Cobet suggested ὁρᾶν, which Blaydes introduces into the text. It seems difficult to make sense of ὁρᾶν, without omitting ἡμᾶς, and if all the MSS. had read ὁρᾶν, it would have been necessary to restore ὁρῶν.

105. τοι νὴ MSS. vulgo. Bothe conjectured τοίνυν, which Meineke and Holden adopt. Blaydes reads τοι δή.

106. τοσοῦτον MSS. Brunck, recen-

tiores. *τοσοῦτόν γ'* Junta, Gormont, Bergler. *τοσούτου γ'* Aldus, and except as aforesaid, all editions before Bergler.

110. *ξυνουσία* R. F. P. P¹. Junta, Gormont, Brunck, recentiores. *ἐξουσία* H. and (with the exceptions aforesaid) all editions before Brunck.

112. *ὅσοι* R. P. vulgo. *ὅσα* H. *ἅπο* F. P¹.

113. *πλεῖστα* R. H. P. P¹. vulgo. *πλεῖσται* F. Junta, Gormont.

115. *οὐκ οἶδα* MSS. vulgo. Meineke, in his Aristophanes, suggests *οἶδ' οἶδα* (which Blaydes adopts) or *εὖ οἶδα*. The reason for this suggestion was not apparent, but in his Vind. Aristoph. he gives the following explanation: "Praxagorae dicenti *τὸ σποδεῖσθαι* mulieribus per fortem fortunam suppetere, altera respondere vix potuit *οὐκ οἶδα*, sed *εὖ οἶδα*." It is plain therefore that Meineke altogether misapprehended the speaker's meaning; for of course she is referring to the argument by which Praxagora has been endeavouring to meet her inquiry, and not to one of the subordinate facts on which that argument is based.—*δεινὸν δ'* R. H. vulgo. *δεινόν* (without *δ'*) F. P. P¹. Velsen.—*ἡ μὴ 'μπειρία* F. P. P¹. Bergler, recentiores. *ἡ 'μὴ 'μπειρία* R. H. and the editions before Bergler. Toup conjectured *ἡ 'μὴ ἀπειρία*.

117. *ὅπως προμελετήσωμεν* MSS. vulgo. "That we *may* practise beforehand." Kidd (on Dawes, sec. 3, p. 84) proposed *ὅπως προμελετήσαιμεν* "That we *might* practise." And so Dindorf, Blaydes, and Velsen. *ὡς ἂν προμελετήσωμεν* Brunck.—*ἀκεῖ* R. H. P. vulgo. *ἃ* F. *που ἃ* P¹.

118. *ἂν περιδουμένη* H. P. F. vulgo. *ἂν περιδομένη* R. *περιδυμένη* (without *ἂν*) P¹.

119. *ἄλλαι*. The word was first aspirated by Meineke, but it was always so understood, and translated *ceterae* not *aliae*. P¹. inserts *γέ* before *που*.

122. *τοὺς στεφάνους* R. H. P. F. vulgo. *τοῖς στεφάνοις* P¹. *τὸν στέφανον* (at Cobet's suggestion) Meineke, Holden, Blaydes, and Velsen.

123. *τί μοι* R. H. P. vulgo. *τι μὴ* F. P¹. *τοι μοι* Junta, Gormont, Zanetti, Farreus, and Grynaeus.—*δόξῃ* H. F. P. P¹. (except that they omit the iota subscript) vulgo. *δόξει* R.

125. *ὡς καὶ καταγελαστὸν τὸ πρᾶγμα* MSS. vulgo. The line is rather jerky, but the woman is tying on her beard, and is perhaps convulsed with laughter. Three editors have rewritten it, each differently. Meineke has *ὡς καταγελαστὸν τοῦτο πρᾶγμα*. Holden *ὡς καταγελαστὸν πρᾶγμα τουτὶ*. And Velsen (after Cobet) *οὐ καταγελαστόν σοι τὸ πρᾶγμα*, with a note of interrogation at the end of the line.

128. *περιφέρειν* R. H. vulgo. *φέρειν* F. P. P¹.—*χρὴ* MSS. vulgo. *χρῆν* Cobet, Meineke, Holden.

129. *πάριτ'* MSS. vulgo. *πάριθ'* Le Fevre, Brunck, Invernizzi, Bekker, Dindorf, Bothe. No reason is given, and I can imagine none, for this alteration. The plural is clearly required here, as in Acharnians 48.

130. *κάθιζε παριών*. From not perceiving the obvious meaning of these words (see the Commentary) the conjecturers have been busy in suggesting alterations. Bergk began by proposing, not reading, *κάθιζε Παίων* or *Πρίων*. Meineke reads *κάθιζ' ὁ παριών*, and talks

of the employment of παριὼν to describe an orator coming forward to speak, which is true but irrelevant. Holden, as usual, follows Meineke. Blaydes offers seven conjectures for the choice of his readers, of which Velsen adopts the second. They are (1) κάθιζε. παριὼν τίς. (2) κάθιζε. πάριτε. (3) κάθιζε. σίγα. (4) σίγα. σιώπα. (5) κάθιζε, κάθιζε. (6) κάθιζε, Παύσων. (7) Στράτων, κάθιζε.

131. περίθου R. P. vulgo. περάθου H. παράθου F. P¹. Junta, Gormont.

132. πρὶν πιεῖν MSS. vulgo. Junta and Zanetti have πρὶν ποιεῖν and Farreus πρὶν ποιεῖς, but this can only have been per incuriam, since all read ἰδοὺ πιεῖν in the following line. Fracini has the same mistake in 157.

135. κἀκεῖ MSS. Junta, Gormont, Brunck, recentiores. ἐκεῖ the other editions before Brunck.

139. μεθυόντων MSS. Junta, Gormont, Kuster, recentiores. But with the exceptions aforesaid the editions before Kuster have μεθύοντ'.

140. σπένδουσι R. H. F. vulgo. σπεύδουσι P. P¹.

141. τοσαῦτ' ἂν ᾔχοντ' Hermann and so (or ηὔχοντ') Dindorf, Bergk, recentiores. τοσαῦτ' ἐπεύχοντ' Aldus, Junta, Gormont, Zanetti, Farreus, Grynaeus, and Brunck. τοσαῦτά γ' ᾔχοντ' R. P¹. and so the other editions before Bergk. τοσαῦτα γ' εὔχονται P. τοσαῦτ' εὔχονται F. τοσαῦτ' ἔχοντα H.

142. ἐμπεπωκότες Aldus, Junta, and, except as hereinafter mentioned, all the editions. ἐκπεπωκότες R. Fracini, and the editions from Gelenius to Le Fevre (inclusive), and Invernizzi. Scaliger however preferred ἐμπεπωκότες which was restored by Kuster, and has since been universally read: H. and P., two good MSS., read ἐμπεπτωκότες, which must be intended for ἐμπεπωκότες, just as the ἐκπεπτωκότες of F. P¹. must be intended for ἐκπεπωκότες.

144. κάθησ' R. Fracini, Gelenius, and subsequent editions to and including Le Fevre, and Bekker, Dindorf, Bergk, recentiores. κάθιζ' H. P¹. and the other editions. κάθιζε P. F.

146. δίψει R. H. P. and all editions before Dindorf. δίψῃ P¹. and (without the iota subscript) F. It was silently introduced into the text by Dindorf, and so Bergk, recentiores.—ἔοικ' ἀφανανθήσομαι R. H. Invernizzi, recentiores. ἔοικε φανανθήσομαι F. P. P¹. Junta, Gormont. But otherwise the older editions have ἔοικεν ἀφανανθήσομαι.

150. διερεισαμένη Schaefer (ad Dionys. de compos. verb. p. 164), Bekker, recentiores. διερεισμένη MSS. edd. before Bekker.—τῇ βακτηρίᾳ R. H. vulgo. τῆς βακτηρίας F. P. P¹. Junta, Gormont.

151. ἕτερον ἂν R. vulgo. ἑτέρων ἂν H. ἂν ἕτερον P¹. Meineke, Holden, Blaydes, and Velsen. ἂν τὸν ἕτερον F. P.

152. ἵν' ἐκαθήμην H. F. P. P¹. vulgo. ἦν ἐκαθήμην R.

153. ἐμὴν μίαν. These words have not found favour with some eminent scholars. Dawes proposed ἐμὴν βίαν, Toup γνώμην ἐμὴν, Kidd (editing Dawes) ῥώμην ἐμὴν; Reiske at first conjectured ἐμὴν βίαν, but was afterwards convinced by Valcknaer that the MS. reading is correct, and says, "Subintelligitur γνώμην, et idem vult atque si dixisset κατὰ τὴν ἐμὴν καίτοι μιᾶς γνώμην." Meineke suggests Μίκαν, as the name of some female vintner. But no one has altered the

text except Velsen, who for *μίαν* substitutes *τινας*.

154. *τοῖσι* R. H. and all editions before Dindorf. *τοῖς* F. P. P^1. Dindorf, recentiores. See on 167 infra.

157. *πιεῖν γ'* R. Invernizzi, recentiores. *πιεῖν* (without *γ'*) H. F. P. P^1. and all editions before Invernizzi.

159. *εἶπουσα* MSS. vulgo. *εἶπας σὺ* Blaydes, Velsen.

161. *ἐκκλησιάσουσ'*. This was suggested by Bentley, and afterwards by Kuster in his notes, but it was first introduced into the text by Dindorf, who is followed by Bergk and all later editors except Holden. *ἐκκλησιάζουσ'* MSS. and all editions before Dindorf, and Bothe afterwards. *ἐκκλησιάζουσ'* is unmetrical in all the MSS. except P^1. which for *οὐκ ἂν* has *οὐ*, and in all the editions except Brunck and Invernizzi who follow P^1. here, and find room for *ἂν* after *ἕτερον* in the following line. Holden reads *ἐκκλησιῶσ'* which was an invention of Buttman.

162. *ταῦτ'* MSS. Junta, Gormont, Dindorf, recentiores. *τοῦτ'* vulgo.

166. *ἃ δύστηνε* F. P^1. Aldus, Junta, Gormont, Blaydes, Velsen. *αὖ δύστηνε* R. H. vulgo. This and several other lines in this part of the play are now missing in P.

167. *ἐκεῖνον' ἐπιβλέψασα* R. F. P. P^1. and all editions (except Aldus, Junta, and Gormont, who with H. read *ἐκεῖνον' εἴ τι βλέψασα*, obviously a mere misspelling) before Dindorf. Elmsley at Ach. 178 making a vast number of corrections to support a very doubtful rule of his own invention, proposed *ἐκεινονί. βλέψασα* and so Dindorf, Bergk, recentiores. But the compound *ἐπιβλέψασα* seems far more suitable. At the commencement of this line, by a very singular mistake, all editions before Brunck read *μὰ Δί' Ἐπίγονον. δι' Ἐπίγονον*, the MS. reading, was replaced by Brunck and has since been universally received.—Perhaps it is wrong to speak of Elmsley's *rule*, because he does not profess to lay down any absolute rule. He merely says, "Longe rarius quam putaram anapaestum in hoc metri genere inchoat ultima vocis syllaba." And he adds that of the places in which such an arrangement occurs, many admit of an easy emendation, giving as his first example, *καὶ τοῖσι φενακισμοῖσιν ἐξαπατωμένην*, where he would change *τοῖσι* into *τοῖς*. And this doubtless is the reason why, in 154 supra, Dindorf prefers *τοῖς* the reading of the inferior, to *τοῖσι* the reading of the better, MSS. But if it is admitted, as it is, that Aristophanes sometimes so wrote, it is merely a question of the MSS. and of the ear, whether he did so in any particular instance.

169. *ἅπερρε* R. H. P. P^1. vulgo. *ἔπερρε* F.—*κάθησ'* R. Fracini, Gelenius, Portus, recentiores. *κάθησθ'* H. F. P. P^1. and (except as aforesaid) all editions before Portus.

170. *ὑμῶν γ'* H. F. P^1. and (except as hereinafter mentioned) all editions before Invernizzi: and Bothe, Blaydes, and Velsen afterwards. *ἡμῶν γ'* Zanetti, Farreus, and Rapheleng. *ὑμῶν* (without *γ'*) R. Invernizzi and the other subsequent editions. P. has only the first two words of the line.

171. *τονδί* H. F. P. P^1. vulgo. *τὸν δὴ* R.

172. *κατορθώσασα* R. H. P^1. vulgo. *κατορθώσας* F. P.

173. *ἐμοὶ δὲ* MSS. vulgo. *ἔμοιγε* Brunck, Bekker. But if the *μὲν* two lines above is correct, *δὲ* seems necessary here. Praxagora does not make a clean cut between her two characters of Woman and Orator.

174. *ὅσονπερ* R. F. P. P^1. vulgo. *ὅσον παρ'* H.

175. *βαρέως πράγματα* R. H. vulgo. But F. P. P^1. make *βαρέως* the last word of the line, and Suidas, s. v. *προστάτης*, the first. Blaydes follows Suidas.

179. *πλείον'* H. F. P. P^1. vulgo. *πλεῖον* R. Zanetti, Farreus, Grynaeus, Rapheleng.

180. *δυσαρέστους* R. F. P. P^1. vulgo. *δυσαρέτους* H. Aldus and none other.

181. *φιλεῖν μὲν* MSS. Portus, recentiores. *φιλεῖν* (without *μὲν*) editions before Portus.

183. *ἦν*. The word is variously accented in the MSS. and early editions, some having *ἦν*, others *ἦν*, others *ἦν*.

185. *ἡγούμεσθα* R. H. P^1. vulgo. *ἡγοίμεθα* F. P.—*χρωμένων* R. H. F. P. vulgo. *χρώμεθα* P^1.

188. *μισθοφορεῖν ζητοῦντας* R. H. vulgo. *μισθοφοροῦντας* F. P. P^1. Junta, Gormont.

190. *ὤμοσας*. All the MSS., and all the editions before Meineke have *ὠνόμασας*. Bentley saw that *ὤμοσας* was necessary (for any man might name, though only a woman would swear by, Aphrodite), but seems, per incuriam, to have written it *ὤμνυσας*. And *ὤμοσας* is read by Dobree, Meineke, recentiores. —*χαρίεντά γ' ἂν* R. H. F. P. vulgo. *χαρίεντ' ἄγαν* P^1.

191. *εἶπας* MSS. vulgo. *εἶπες* Brunck, Invernizzi.

192. *εἶπον* MSS. Brunck, recentiores. *εἶπω* all editions before Brunck.

194. *ἀπολεῖν* MSS. vulgo. Bergk suggested and Blaydes reads *ἀπολεῖσθ'*.

195. *δὴ δ'* F. P. P^1. Bentley, Elmsley (at Ach. 10), Brunck, Bekker, recentiores. *δή γ'* R. H. all editions before Brunck, and Invernizzi afterwards.—*τῶν δὲ ῥητόρων* R. H. F. P. vulgo. *καὶ τῶν ῥητόρων* P^1.

197. *ναῦς* R. H. F. P. vulgo. *τὰς ναῖς* P^1.—*δεῖ* (with a stop after *καθέλκειν*) R. F. Dindorf, Bergk, recentiores. *δὴ* (with no stop after *καθέλκειν*) H. all editions before Dindorf, and Bothe afterwards. *δὲ* P. P.—*καθέλκειν* R. F. P. P^1. vulgo. *καθέλκει* H.—*τῷ πένητι* R. H. F. P. vulgo. *τοῖς πένησι* P^1.—*μὲν δοκεῖ* R. H. P^1. vulgo. *μέν σοι δοκεῖ* F. P.

198. *καὶ γεωργοῖς* R. H. vulgo. *γεωργοῖς* (without *καὶ*) F. P. P^1.

199. *ἤχθεσθε* Reiske, Dindorf, Bergk, recentiores. *ἄχθεσθε* H. F. P. P^1. and all the other editions. *ἄχθεσθαι* R.

200. *νῦν* MSS. vulgo. *νῦν δ'* Dindorf, Holden, Blaydes. Later in the line, the *σὺ* is omitted by Junta and Gormont.

202. *ὁρίζεται* H. vulgo. *οὐχ ὁρίζεται* F. P. Junta, Gormont. *ὁρείζεται* R. *οὐ χρήζετε* (a mere gloss) P^1. *ὁρίζεται* seems perfectly right (see the Commentary), but many efforts have been made to amend it. Bentley proposed *ὠστίζεται* or *ὠθίζεται*, Hermann *ὀργίζεται*, an anonymous writer in the Classical Journal *ἐρίζεται*, Meineke *ὠράζεται*, in the sense of *delicias facit*, Velsen *ἐρείδεται*. Meineke's conjecture, though introduced into the text by himself, and adopted by Holden, Blaydes, and Velsen, is far the most unsuitable of all: for Praxagora is plainly on the side of Thrasybulus, and she is, in this section

of her speech, criticizing the action of the People in regard to their foreign relations, not satirizing the airs and graces of any individual orator. In the next line Blaydes changes *αὐτὸς* into *αὐτὴν* which he does not explain, and which (as he reads *ὡράζεται*) it is not easy to understand.

204. *ἀνήρ*. The MSS., and editions before Bekker, read *ἀνὴρ*, but Bentley perceived that the article is required, and the aspirate is added by Bekker and all subsequent editors.

205. *γάρ ἐστ'* R. F. P¹. Bekker and all subsequent editors except Meineke and Holden. *γ' ἄρ' ἔστ'* H. all editions before Bekker, and so Holden. *γὰρ ὅστ'* P. *ἄρ' ἔστ'* Meineke.

207. *ἰδίᾳ* R. Le Fevre, recentiores. *ἰδία* H. F. P. P¹. edd. before Le Fevre. *—σκοπεῖσθ'* R. H. vulgo. Brunck has *σκοπεῖθ'* in his text, but reverts to *σκοπεῖσθ'* in his notes. *σκοπεῖς* F. P. P¹.—*τις* R. H. vulgo. *τί* F. P. P¹.—*κερδανεῖ* R. H. F. P¹. vulgo. *κερδανεῖς* P.

209. *πείθησθε* R. F. P. P¹. vulgo. *πείθεσθε* H. Rapheleng. *πίθησθε* (on Cobet's suggestion) Meineke, Holden, Blaydes, and Velsen.

211. *ἡμᾶς* MSS. Junta, Gormont, Brunck, recentiores. *ὑμᾶς* the other editions before Brunck.

212. *ταμίαισι* R. H. F. vulgo. *ταμίαις* P. P¹.

213. *λέγε λέγ'* Junta and Gormont omit the first *λέγε*.

216. *βάπτουσι* R. F. P. P¹. vulgo. *βλάπτουσι* H.

219. *εἴ πού τι* Dobree, Bergk, recentiores. *εἰ τοῦτο* MSS. vulgo. Dobree's translation (as to which see the Commentary) must have arisen from his not observing that the sentence is interrogative; but the note of interrogation at the close of the next line had already been introduced by Brunck, who is followed by all subsequent editors except Bergk and Meineke.

220. *καινὸν* R. H. P. vulgo. *κακὸν* F. Junta. *γε κακὸν* P¹.

221. *πρὸ τοῦ* Bekker, recentiores, except Bothe. But as a rule the two words are united into one, *προτοῦ*, here and elsewhere in all or most of the MSS. and vulgo.

223ª. *πέτταυσι κ.τ.λ.* This line was introduced from R. by Invernizzi. It is omitted in all the other MSS. and in all editions before Invernizzi.

226. *αὐταῖς* P¹. "Hotibius," Bekker, recentiores. *αὐτοῖς* R. H. F. P. and all editions before Bekker, except Portus, Scaliger, Le Fevre, and Brunck who read *αὐτοῖς*.

227. *οἶνον φιλοῦσ' εὔζωρον ὥσπερ καὶ πρὸ τοῦ* Hanovius, Bergk, Blaydes. The MSS. readings are unmetrical. *τὸν οἶνον εὔζωρον φιλοῦσ' ὥσπερ καὶ προτοῦ* R. H. Le Fevre. And so (with *φιλοῦσιν* for *φιλοῦσ'*) F. P. P¹. In Aldus the reading of R. H. is made metrical by omitting the *καὶ*. And this is followed by all editors (excepting Le Fevre) down to Bergk. But all the MSS. have *ὥσπερ καὶ πρὸ τοῦ* as in the eight corresponding lines, and this has been replaced by Bergk and all succeeding editors. It is therefore necessary to make the earlier part of the line correspond with the other eight, and this is done by Hanovius as in the text. Cobet conjectured *πιεῖν φιλοῦσ' εὔζωρον* which is accepted by Velsen. But *πιεῖν* is not only unwarranted, it is superfluous,

since *εὔζωρον φιλοῦσι* is identical with *πιεῖν εὔζωρον φιλοῦσι*. Meineke reads *εὔζωρον ἐμπίνουσιν*, and so Holden, but this is travelling far from the MSS.

229. *παραδόντες* R. F. P. P¹. Kuster, recentiores. *παραδοῦντες* H. edd. before Kuster.

231. *ἀλλ' ἁπλῷ τρόπῳ* R. H. vulgo. *ἀλλὰ τῷ τρόπῳ* F. P. P¹. Meineke (V. A.) conjectures *ἀλλ' αὐτῶν τρόπῳ*. Nauck *ἀλλ' ἁπλῷ λόγῳ*.

232. *μόνα* R. H. F. P. vulgo. *μόνον* P¹. Blaydes.

234. *σώζειν ἐπιθυμήσουσιν* R. Invernizzi, recentiores. *σώζειν ἐπιθυμοῦσιν* H. and all the editions before Brunck, except Grynaeus, who saves the metre by inserting *μὲν* after *σώζειν*. Le Fevre, however, had conjectured *ἐπιθυμήσουσιν*, and Scaliger *μάλ' ἐπιθυμοῦσιν* (which Brunck reads); and both Bentley and Kuster observed that it would be necessary to adopt one or other of these conjectures. F. P. P¹. save the metre at the expense of the sense, reading *σώζουσιν, ἐπιθυμοῦσιν*. For *εἶτα* (R. H. P¹. vulgo) F. and P. have *εἰ τὰ*.

235. *μᾶλλον* MSS. (the line is now missing in P.) and all editions before Dindorf. Suidas, s. v. *θᾶττον*, says *ἀντὶ τοῦ μᾶλλον· τὰ σιτία τῆς τεκούσης θᾶττον ἐπιπέμψειεν ἄν*. It is not easy to see what Suidas meant by *ἀντὶ τοῦ μᾶλλον*. It seems as if he, or the grammarian he is quoting, were offering a conjecture on the line. Porson, however, thought that we should read *θᾶττον* here: and it is accordingly read by Dindorf and subsequent editors. But the word seems rather out of place. Praxagora mentions two benefits which will accrue to the soldiers from their mothers being in power, viz. (1) they will not be recklessly exposed to danger; and (2) they will be abundantly supplied with provisions.—*ἐπιπέμψειεν* R. H. P¹. vulgo. *ἐπιπέμψειας* F.

236. *πορίζειν*. Velsen inserts *δ'* after this word. But in truth the line is merely explanatory of the preceding statement.

239. *ἐάσω* R. H. F. vulgo. This line also is now missing in P. *ἐάσω γε* P¹.—*κἂν* MSS. vulgo. *γ' ἂν* Bentley. *δ' ἂν* Brunck, Bekker. *δ' ἦν* Dindorf (in notes). *ταῦτ' ἐὰν* Bergk, Blaydes. Bothe, Meineke, Holden, and Velsen annex *ταῦτα* to the preceding clause *τὰ δ' ἄλλ'*, *ἐάσω ταῦτα*. For *πείθησθέ* (MSS. vulgo), *πίθησθέ* is substituted by the same editors as on 209 supra.—*μοι* R. H. P¹. vulgo. *μου* F. Junta, Gormont, Zanetti, Farreus.

240. *διάξετε* R. F. P. P¹. vulgo. *διέξετε* H. *διείξετε* Aldus alone. This is the meaning of the entry in Porson's Adversaria, which Dobree professes himself unable to understand.

243. *μετὰ τἀνδρὸς* MSS. Brunck, recentiores; but R. had originally *μετ' ἀνδρὸς*, and so all editions before Brunck. —*ᾤκησ' ἐν Πυκνί* R. H. vulgo. *ᾤκισ' ἐν Πυνκί* F. P. P¹. *ᾤκησ' ἐν Πυνκί* Brunck. This line is now missing in P., but its reading is given by Brunck.

244. *ἔπειτ'* MSS. vulgo. *ἐκεῖ τ'* Dindorf (in notes), Holden, Blaydes, but *ἔπειτα* seems the apt word for introducing the consequence of this sojourn in the Pnyx.—*ἀκούοισ'* MSS. Junta, Gormont, Portus, recentiores. *ἀκοῦσ'* the other editions before Portus.

245. *δεινὴ* R. H. vulgo. *καὶ δεινὴ* F. P¹. Line now missing in P.

246. στρατηγὸν R. H.c vulgo. στρατηγεῖν F. P. P¹. Brunck.

247. κατεργάσῃ H. F. P¹. vulgo. κατεργάσει R. The line is not given by Fracini, and is now missing in P.

248. ἀτὰρ R. H. P¹. Aldus, Fracini, Gelenius, recentiores. αὐτὰρ P. F. and the other editions before Gelenius. — λοιδορῆται H. F. P. P¹. vulgo. λοιδορεῖται R.

250. τοῦτό γε R. H. P¹. vulgo. τοῦτόν γε F. P. τουτογί Blaydes.

253. εὖ καὶ καλῶς H. F. P. P¹. vulgo. R. omits the εὖ καὶ, and so Fracini.

254. λοιδορῇ R. H. P. vulgo. λοιδορεῖ F. P¹.

255. εἶπον R. H. F. P. vulgo. εἶποιμ' P¹. whence Brunck reads μὲν ἂν εἴποιμ', and so Invernizzi. Elmsley, at Medea 266, objects to this, but probably only on the ground that it makes the particle μὲν commence an anapaest, as to which see his note on Acharnians 127. Brunck's reading seems to me very reasonable.

256. ὑποκρούωσίν R. Dindorf (in notes), Meineke, Blaydes, Velsen. ὑποκρούσωσί H. F. P. and all editions before Invernizzi. ὑποκρούσωσίν P¹. Invernizzi, Dindorf, Bothe, Bergk. ὑποκρούωσί Fracini, Bekker.

258. σ' οἱ τοξόται R. F. Bekker, recentiores, except Bothe. σοι τοξόται H. and all editions before Gelenius. σε τοξόται P. P¹. Gelenius and all subsequent editions before Bekker, and Bothe afterwards.

261. κελεύσομεν H. P. P¹. vulgo. κελείσωμ ν R. F.

262. ταυτὶ μὲν κ.τ.λ. This single line is by H. and all editions before Brunck attributed to Praxagora; the Woman's speech commencing with the following line.

265. τὼ R. F. P. Junta, Gormont, Bekker, recentiores, except Bothe. τὰ H. P¹. all the other editions before Bekker, and Bothe afterwards.

266. ὅμως δὲ R. H. vulgo. ὅμως F. P. who, however, insert the δὲ at the end of the line. ὅμως γε P¹.

267. ἐξωμισάσαις R. H. vulgo. ἐξωμιάσαις F. P. Junta, Gormont. ἐξωμιάσαις ἂν P¹.

269. ὑποδείσθε δ' H. F. P. P¹. vulgo. ὑποδείσθέ μ' R.

270. ἄνδρ' ἐθεᾶσθε R. F. P. P¹. Junta, Gormont, Bekker, recentiores. ἄνδρα θεᾶσθε H. and, except as aforesaid, the editions before Bekker.

271. μέλλοι R. H. P¹. vulgo. μέλλει P. μέλοι F.

274. ἀκριβῶς ἦτε Hirschig, Bergk, recentiores. ἀκριβώσητε R. H. P. P¹. vulgo. ἀκριβωσεῖτε F. Junta, Gormont.

275. τἀνδρεῖ' ἄπερ γ' Elmsley, Blaydes, Velsen. τἀνδρεῖα τἄπερ H. and all editions before Brunck. τἀνδρεῖά γ' ἄπερ Brunck and all subsequent editors before Blaydes. τἀνδρεῖά τ' ἄπερ R. F. τἀνδρεῖά θ' ἄπερ P. P¹.

276. ἐπαναβάλεσθε P¹. Bentley, Toup, Brunck, recentiores. ἐπαναβάλλεσθε R. F. P. editions before Brunck, contra metrum.

277. βαδίζετ' R. H. P. P¹. vulgo. βαδίζουσ' F. Junta, Gormont.

278. τὸν τρύπον H. F. P. P¹. vulgo. R. omits τὸν.

281. πύκν' H. Aldus, Fracini, Gelenius, and the subsequent editions before Brunck, Bekker, recentiores, except Bothe. πνύκ' or πνύχ' the other MSS. and editions.

282. *σπείσαθ'* R. F. P¹. Bentley, Brunck, recentiores. *σπείσασθ'* H. P. editions before Brunck.—*ὡς εἴωθ' ἐκεῖ* MSS. vulgo. *ὡς οἷόν τ' ἐπεὶ* Meineke who, also two lines below, alters the *ὑπαποτρέχειν* of the MSS. and editions into *ἔστ' ἀποτρέχειν*. With this line P. now ends. In Brunck's time it continued to line 444. Between these two lines, therefore, we have such readings only from P. as Brunck thought it desirable to record.

283. *ὀρθρίοις* H. F. P¹. Junta, Gormont, Bekker, recentiores. *ὀρθίοις* R. *ὀρθρίως* the other editions before Bekker.

285. *τοῦτο* R. H. F. vulgo. *ταῦτα* P¹.

286. *ὡς μή ποτ'* MSS. vulgo. *μὴ καί ποτ'* Elmsley, Dobree, Holden, Blaydes, Velsen: Elmsley doubting if *ὡς* could be thus used without *ἄν*. Meineke proposed *ἵνα* for *ὡς*.

287. *ἡμᾶς* MSS. vulgo. Bergk suggested a full stop after *ἐξολίσθῃ*, followed by *ἡμῖν γὰρ ὁ κίνδυνος κ.τ.λ.*; whilst Meineke (Vind. Aristoph.) would change *ἡμᾶς* into *ὁρμᾶσθ'*, observing that the particle *γὰρ* "ad illam de viri nomine etiam atque etiam usurpando admonitionem referri non potest." The *γὰρ* of course refers to the possibility of their speaking of themselves as *women*.

288. *ἐνδυόμεναι*. This, Le Fevre's suggestion, is adopted by Brunck and all subsequent editors. *ἐνδούμεναι* MSS. and all editions before Brunck. The Scholiast says *καταδυόμεναι εἰς τηλικαύτην τόλμαν λάθρᾳ*.—*κατὰ σκότον* R. H. F. vulgo. *κατάσκοπον* P¹. *κατὰ σκότου* Gelenius and subsequent editions before Kuster.

289. *χωρῶμεν κ.τ.λ.* In the MSS. this first line is both here and in the antistrophe divided into a dimeter iambic and (except in P¹.) a trochaic dimeter catalectic, but the remaining twenty lines are divided very much, though not quite, as in the text. But in all the editions before Dindorf, the first line is read as here, and the twenty glyconics which follow are combined into ten double lines. The present arrangement is due to Dawes, Porson, and Gaisford (Notes to Hephaestion, chap. xi), was first introduced into the text by Dindorf, and is now universally accepted. For *ἄνδρες ἠπείλησε γὰρ* P¹. reads *ὠδὶ γὰρ ἠπείλησεν*, apparently with a view of getting this line into the same metre as the four which precede it.

290. *ὃς ἂν* R. F. P. P¹. Dawes, Bergler, recentiores. And the reading had previously been suggested by Le Fevre. *ὡς ἂν* H. and editions before Bergler. —*τοῦ κνέφους* R. H. F. vulgo. *τ' ἐκνέφους* P¹.

291. *ἥκῃ* R. F. P¹. vulgo. *ἥκει* H.—*κεκονιμένος* F. P. P¹. Dawes, Brunck, Bekker, recentiores. And so Kuster had conjectured. *κεκονισμένος* R. H. and the old editions, except that one or two by mistake have *κεκονισμένοις*, and one or two *κεκονιαμένοι*.—*στέργων σκοροδάλμῃ, βλέπων ὑπότριμμα, μὴ* Porson, Gaisford, Dindorf, recentiores. The MSS. and editions before Dindorf have *βλέπων ὑπότριμμα στέργων σκοροδάλμῃ, μὴ*, but the transposition is required by the metre. In Dawes's time there was a line missing in the antistrophe, viz. *ἐν τοῖς στεφανώμασιν*, and accordingly he here omitted *μὴ δώσειν τὸ τριώβολον*. Bentley suggested an alteration in the MS. reading by substituting *κἀμεύγων σκοροδάλμην* for *στέργων σκοροδάλμῃ*, but

the necessary transposition of the lines has made this impossible.

292. τὸ τριώβολον MSS. Brunck, recentiores. The τὸ was omitted in the editions before Brunck.

293. ἄλλ' MSS. vulgo. σὺ δ' Porson, Gaisford, thinking that the metre requires the last syllable of τριώβολον to be long. Χαριτιμίδη Bentley, Brunck, recentiores. χάρι τιμία ἡ MSS. and this or χάριτι μία was read by all editions before Brunck. Bisetus suggested Χαριτιμία ἦ. Le Fevre, says Dawes, "usque adeo festivum fuisse video ut quintam et sextam ad normam iambicam sic exigi voluerit, 'Αλλ' ὦ Χαρίδημε καὶ Σμίκυθε, καὶ σὺ Δράκη, | Ἕπου κατεπείγων σαυτὸν, νοῦν προσέχων ὅπως," and he points out a false quantity in each line. —καὶ Δράκης R. H. F. P. Dawes, Brunck, recentiores. καὶ Δράκη editions before Brunck. μὴ δράμῃς P¹.

294. σαυτῷ προσέχων MSS. Junta, Brunck, recentiores. σαυτὸν, προσέχων the other editions before Brunck.

295. παραχορδιεῖς R. P¹. Bentley, Dawes, Brunck, recentiores. παραχορδίῃς H. F. editions before Brunck.

297. πλησίοι R. vulgo. πληθίοι H. πλησία F. Junta. πλησίων P¹. Brunck, Bekker, Dindorf.—καθεδούμεθ' R. H. vulgo. καθεδοῦμεν F. P. P¹.

298. ὁπόσ' R. H. vulgo. ὅπως F. P. P¹. —ἂν δέῃ τὰς R. F. P¹. vulgo. ἂν δέλτας H. δοκῇ ταῖς ἡμετέραις φίλαις Blaydes.

299. χρῆν μ' R. H. F. and all editions, except those from Gelenius to Le Fevre inclusive, of whom Gelenius and Portus omit the μ', and Rapheleng, Scaliger, and Le Fevre read χρῆν γ'. P¹. has χρή μ'.

300. ὠθήσομεν R. H. F. P. Brunck, recentiores. ὀνήσομεν P¹. ὠθήσομαι editions before Brunck.—ἐξ ἄστεως R. H. vulgo. ἐξ ἄστεος Dawes, Brunck. ξένους F. P. P¹. By prefixing ἕτερος χορὸς to this line, H. and P. recognize the fact that a new set of Choreutae here make their appearance.

301. ἔδει λαβεῖν ἐλθόντ' Dawes, Dindorf, recentiores. ἐλθόντ' ἔδει λαβεῖν R. H. and all editions before Brunck, which Bentley endeavoured to bring into metre by reading ἰκόντ' for ἐλθόντ'. ἐλθόντας ἔδει λαβεῖν P. P¹. Brunck, Invernizzi, Bekker. ἐλθόντες ἔδει λαβεῖν F.

302. καθῆντο λαλοῦντες Brunck (in his note), Invernizzi, recentiores, except Bothe. κάθηντο λαλοῦντες H. all editions before Kuster, and so Bothe. κάθητο λαλοῦντες R. ἐκάθηντο λαλοῦντες Kuster, Bergler. κάθηντο λαλοῦσαι F. P. P¹.

303. ἐν τοῖς στεφανώμασιν. These words are omitted in all the MSS. except R., and in all the editions before Invernizzi. R. has στεφανώμασι and so Invernizzi and Bekker, and I think that this is admissible at the end of a sentence. See the Commentary on 289. But the final ν is added by Dindorf and all subsequent editors.

305. ἀργύριον φέρων MSS. vulgo. To avoid the recurrence of φέρων at the close of two succeeding lines (as they were in his and all previous editions) Brunck, not unreasonably, changed the first φέρων into λαβὼν, and he is followed by Invernizzi, Dindorf, and Bothe.

307. αὖν καὶ Reiske, Bergk, Blaydes. αὖ καὶ R. H. and all editions before Brunck and Invernizzi and Bekker afterwards. καὶ (omitting αὖ) F. P. P¹. Brunck. It is obvious, having regard to the strophe, that αὖ καὶ is one syllable

too short; and many years ago noting the particularity of the δύο and τρεῖς in the latter part of the sentence, I came to the conclusion that for αὖ we should read ἕνα; and it was an agreeable surprise to find that the same idea had occurred to Bentley. But I fear that the short syllable ἕν- cannot end a line like this in the middle of a sentence, and I have come round to Reiske's suggestion αὖον *dry, stale*, as the simplest and most probable rectification of the metre. Other conjectures are ἂν καΐσως (καὶ ἴσως), Dawes; ἂν καὶ πρὸς, Porson; an emendation surely unworthy of Porson, but followed by Dindorf, Meineke, and Holden: and αὐτοῦ καὶ, Velsen. Bothe, for ἄρτον αὖ καὶ, reads ἀρτίδιον ἂν καὶ to the utter destruction of the metre.

312. ἡ δ' H. Gormont, Kuster, recentiores. ἦ δ' R. F. P¹. the other editions before Kuster.

315. ὅτε δὴ δ' R. H. F. P. Bentley, Brunck, recentiores. ὅτε δῆτ' P¹. ὁτε δ' ἤδ' (for ἤδη) all editions before Brunck. An anapaest is not often found following a tribrach; but here the sequence is permissible, as Blaydes observes, by reason of the punctuation and pause between the two feet.

316. ὁ δ' F. vulgo. ὃδ' R. H. P¹. θύραν H. F. P¹. vulgo. θύρα R.

317. ὁ Κοπρεαῖος R. H. vulgo. ὁ Κοπραῖος F. P. P¹. Junta, Gormont. μοὐ Κόπρειος Blaydes.

319. ὑφέλκομαι R. H. vulgo. ἐφέλκομαι P. ἀφέλκομαι F. ἀφειλόμην P¹.

321. τοι R. H. F. vulgo. γε P¹.

323. ὅτι R. H. P¹. vulgo. ὅτε F.

327-330. τίς ἐστιν; . . . ποθεν. These entire four lines are given to the newcomer, as in the text, by Brunck and subsequent editors: but in all the editions before Brunck, the words in the second line, νὴ τὸν Δί' αὐτὸς δῆτ' ἐκεῖνος, are the answer of Blepyrus to the question asked in the first line; whilst the final ποθεν is also given to Blepyrus as a denial of the question asked in the previous part of the fourth line: cf. infra 389, 976. But this sense, as Brunck remarks, is hardly compatible with the οὐκ which follows. For the alteration in the second line Brunck has the authority of F. P. P¹.; though H. is in accord with the older arrangement, and R. has a stroke at the commencement of the line, which is its way of introducing a new speaker. Brunck refers to very similar passages in Terence, Andr. iv. 6, 6; Eun. iii. 4, 7: and on the whole it seems better to acquiesce in his arrangement.

332. κροκωτίδιον Brunck, recentiores. κροκώπιον H. F. P. P¹. and edd. before Grynaeus. κροκώτιον R. Grynaeus and subsequent editions before Brunck. These readings not satisfying the metre, Bentley proposed κροκώτιόν γ', but Brunck's κροκωτίδιον (a diminutive found in Lys. 47) has been universally accepted.—ἀμπισχόμενος R. H. vulgo. ἀμπεσχόμενος F. ἀμπεχόμενος P¹.

333. σου R. H. vulgo. σοι F. P¹.

334. εὖρον MSS. vulgo. ηὗρον Meineke, Blaydes, Velsen.

335. ἐκέλευσας F. P¹. Grynaeus, recentiores. ἐκέλευσα R. H. edd. before Grynaeus.

337. ἐκτετρύπηκεν MSS. Kuster, recentiores. ἐκτετρύπηκε edd. before Kuster.

340. ᾗ is variously accented in the MSS., and P¹. has εἰ: ᾗς one or two

of the older editors; which the iota subscript shows to have been a mere oversight.

342. τοῦτο R. (corrected from τοῦτο πο), Fracini, Gelenius, recentiores. τοῦτό πω H. F. P¹. and the other editions before Gelenius.

344. ἐγὼ γὰρ MSS. vulgo. Le Fevre suggested, and Brunck reads, ἔγωγε.

345. ἔτυχον R. F. P¹. Fracini, Grynaeus, recentiores. ἔτυχε H. and all editions (except Fracini) before Grynaeus.

346. ἰέμην P¹. Brunck, Invernizzi, Bekker, and (with the aspirate) Bothe, Blaydes, Velsen. ἵεμαι H. and all editions before Brunck. ἵεμαι F. and (except as aforesaid) all editions since Brunck. ἵεμε R. The first word of the verse is ἐς in R. H. and vulgo, ἐν in F. P¹. and Junta.

347. σισύραν R. vulgo. σισσύραν H. σίσυραν F. P¹. Bergk.—φανὴ H. vulgo. φανῆ R. F. Junta, Gormont, Zanetti, Farreus, Rapheleng. φακῆ P¹.

348. γυνὴ R. H. F. vulgo. ἡ γυνὴ P¹.

349. αἰτὴν R. H. P¹. vulgo. αὐτὴ F. αὐτὴ τὴν Junta, Gormont.

350. ὅ τι R. H. F. vulgo. ὅσον P¹.

352. ἐκκλησίαν MSS. Aldus, Bentley, Brunck, recentiores. τὴν ἐκκλησίαν the other editions before Brunck.

354. νῦν P¹. Bentley, Brunck, recentiores. νυνὶ R. H. F. P. and editions before Brunck.—μοι Meineke, Blaydes, Velsen. μου MSS. vulgo.

355. ἀχρὰς R. F. P. vulgo. ἀχρά H.—ἐγκλείσασ' P¹. vulgo. ἐγκλείσας R. F. Zanetti, Rapheleng. ἐγκλῄσασ' H. Meineke, Blaydes, Velsen.

356. Λακωνικοῖς H. F. P¹. vulgo. R. has ἀλκωμανικοῖς corrected into Λακωμανικοῖς.

357. γοῦν R. vulgo. οὖν H. In the first nine lines of this speech, F. and P¹. omit the latter part of each alternate line. Here from Δι- (in Διόνυσον) to the end; in 359 from μόνον; in 361 from μὲν γὰρ; in 363 from ἰατρόν; and in 365 from Α- (in Ἀμύνων).

360. μοι τὸ R. H. vulgo. F. and P¹. omit the τὸ, and F. has μοι for μου.

362. ἄνθρωπος Ἀχραδούσιος MSS. vulgo: and I think rightly, the meaning being "this Achradusian fellow whoever he is." Brunck, however, under the erroneous idea that the first syllable in ἀχρὰς is short, prefixed the article, and most of the recent editors aspirate the word: while Blaydes and Velsen do the like for ἄνθρωπος.

363. οὖν R. H. vulgo. εἶναι F. P¹.

364. καταπρώκτων R. and (ascorrected) H. vulgo. κατὰ πρώκτων F. and (originally) H. κατὰ πρωκτῶν P. κατὰ πρωκτὸν P¹. Brunck, Invernizzi, Bekker, Bothe, Meineke, and Velsen. This had been previously conjectured by Bentley, and was afterwards supported by Dobree who refers to Hdt. ii. 84, where it is said that all the Egyptian doctors are specialists, some of one part of the body, and some of another: and some are ἰητροὶ τῶν κατὰ νηδύν. But even if Aristophanes were intending to allude to any real or supposed doctors, τῶν κατὰ πρωκτὸν, I do not think that he could have forborne to satirize primarily the vices of Amynon and Antisthenes. Brunck's remark, "non minus quam medici, innui possunt drauci, qua in ambiguitate consistit iocus," is just as applicable to the reading of the best MSS. which he rejects, as to that of the worst MS. which he adopts.

365. ἀμ' οἷδ' MSS. vulgo. αἷ, οἷδ' (*Hem, scio. Amymon*) Bothe. ἀλλ' οἷδ' Meineke, Blaydes, Velsen.

366. Ἀντισθένην R. H. F. P. vulgo. Ἀντισθέιη P¹. Brunck, Dindorf, Bothe, Meineke, Blaydes. Ἀντισθένης Junta, Gormont.

367. ἀνὴρ Toup, Bekker, recentiores. ἀνὴρ MSS. edd. before Bekker.

368. οἷδεν MSS. Brunck, recentiores. οἷδε edd. before Brunck.

372. Χρέμης. The name is found only in H. among the MSS., but all the printed editions have it. And see line 477.

373. ἔτι γε R. H. vulgo. ἔγνως F. P¹. Junta, Gormont, Zanetti, Farreus.

374. τὸ τῆς R. H. F. P. vulgo. τί τῆς P¹. τί δὲ τῆς Brunck omitting (with P. and Invernizzi) the δ' after γυναικὸς, and inserting τὸ before χιτώνιον.—ἀμπέχει R. H. F. P¹. vulgo. ἀμπέχῃ P.—χιτόνιον R. vulgo. τριβώνιον H. F. P. P¹., but only Aldus and Junta adopt this reading. χιτώνιον was introduced by Fracini, and has kept its place ever since.

376. ἀτὰρ R. H. P¹. vulgo. αὐτὰρ F. And so again infra 394.

377. νὴ Δί' R. F. P. P¹. Bentley, Brunck, recentiores. νὴ τὸν Δί' H. edds. before Brunck. Bentley proposed to give the words ὄρθριον μὲν οὖν to Blepyrus: a very probable suggestion, which Velsen adopts.

379. γέλων R. H. P¹. vulgo. καὶ γέλων F. Junta, Gormont.

380. τὸ τριώβολον MSS. Junta, Gormont, Brunck, recentiores. All the other editions before Brunck omit the τὸ.

381. νῦν ἦλθον F. P¹. vulgo. νυνὶ ἦλθον H. νὴ Δί' ἦλθον R. Fracini, Gormont, Gelenius, Rapheleng. ἦλθον νὴ Δί' Reisig, Meineke, Holden. νῦν δὴ ἦλθον Blaydes.

382. οὐδὲν ἄλλο γ' Brunck, Dindorf, Blaydes, Velsen. οὐδὲν ἄλλο P. P¹. οὐδέν' ἄλλον R. H. F. vulgo.—τονδὶ φέρων, see the Commentary. τὸν θύλακον MSS. vulgo. τὸν θύλακον can hardly be right without some alteration in the verse. Tyrwhitt proposed οὐδὲν μᾶλλον. Brunck reads ἔχων μὰ Δί' οὐδὲν ἄλλο γ' ἢ τὸν θύλακον. "Recte quidem οὐδὲν ἄλλο γε. Equidem versum post 381 excidisse suspicor," Elmsley, in note to Tyrwhitt. Invernizzi and Velsen follow Brunck. Dobree says "Collato Br. forsan legendum, ἀλλ' ὕστερος ἦλθον· ὥστ' ἔχων αἰσχύνομαι Μὰ τὸν Δί' οὐδὲν—sed aliquid gravioris corruptelae latere suspicor. An τονδὶ *frustra ferens* τὸν θύλακον? Μὰ recte quidem per se: sed facile ex prava emendatione oriri potuit, ut supra 167." It seems to me that Dobree intended to commence the line with τονδὶ, instead of Μὰ τὸν Δί', but did not indicate, probably had not thought out, the consequent alterations which would be necessary. Meineke reads μὰ Δί' οὐδέν' ἄλλον μᾶλλον, which sounds like a burlesque of Tyrwhitt's proposal, but is followed by Holden.

384. ἦλθ' ἀθρόος P¹. Brunck, recentiores, except Meineke and Holden. For ἀθρόος Meineke reads ἄθρους. ἦλθεν ἀθρόος H. F. P¹. ἦλθεν ἀθρόως R. and editions before Brunck; the metre, however, having been kept right from Gelenius downwards by substituting οὐδέπωτ' for οὐδεπώποτ'. Dawes retaining οὐδεπώποτ' reads ἦλθ' ἀθρόως, Misc. Crit. p. 198. Holden has ἦλθεν ἀθρόως, omitting the τὴν before πύκνα.

385. πάντας σκυτοτόμους R. Bergler,

recentiores, except Blaydes, and so Le Fevre and Kuster had previously conjectured. *πάντες σκυτοτόμοι* H. F. P¹. and all the editions before Bergler, taking the words, apparently, as an exclamation whispered amongst Chremes and his neighbours. Bentley, before R.'s reading was known, suggested *σκυτοτόμοις*, but left *πάντες* untouched, and so Blaydes reads. Several of the older editions for *ἡκάζομεν* write *εἰκάζομεν*.

387. *λευκοπληθὴς* R. F. P¹. and all the editions except Aldus, which, with H., reads *λευκοπληθὲς*.

390. *οὐδ' εἰ μὰ Δία* MSS. vulgo. *οὐδὲ μὰ Δί' εἰ* Meineke, Blaydes, Velsen.

391. *ἁλεκτρυὼν* Bekker, recentiores, except Bothe. *ἀλεκτρυὼν* MSS. vulgo.

392. *ἀποίμωξόν* H. and (as corrected) R. vulgo. *ἀποίμωζόν* F. P¹. and (originally) R.

393. *διοίχεται* R. H. vulgo. *οἴχεται* F. P¹.

394. *ὅτι* R. H. vulgo. *ὅτε* F. P¹.—*ὄχλου* R. H. vulgo. *ὄχλος* F. P¹. Junta, Gormont.

395. *ξυνελέγη* R. H. P¹. vulgo. *ξυνελλέγη* F. Junta, Gormont.

397. *καθεῖναι* MSS. vulgo. Schömann (De Comitiis, I. x, Paley's translation), after observing that "the Proedri, in giving permission to the people to declare their sentiments, are said *λόγον* or *γνώμας προτιθέναι*," adds in a note, "Aristophanes uses the expression *γνώμας καθιέναι* in the same sense, Eccles. 397, unless we should read *προθεῖναι*," and Bergk and subsequent editors change *καθεῖναι* into *προθεῖναι*.

398. *παρείρπυσεν* R. H. F. vulgo. *παρέρπυσεν* P¹. Junta, Gormont, Grynaeus. The words *πρῶτος Νεοκλείδης* are omitted in F. P¹.

399. *ἀναβοᾷ* MSS. vulgo. *ἀνεβόα* Blaydes.—*πόσον* R. F. P¹. vulgo. *πόθεν* H.

400. *οὐ δεινὰ* R. H. vulgo. *ὡς δεινὰ* P¹. Brunck, Bekker. *δεινὰ* P. F.

402. *ὃς αὐτὸς* R. F. P. P¹. Brunck, recentiores, and so Le Fevre had already conjectured. *ὡς αὐτὸς* H. editions before Brunck.—*βλεφαρίδ'* R. H. vulgo. *φλεβαρίδ'* F. *φλεβανίδ'* P¹.

403. *ὁ ὁ'* vulgo, though some of the early editions give an accent to the *ὁ*. *ὃδ'* MSS.

404. *μ' ἐχρῆν* Brunck, recentiores. *με χρῆν* H. editions before Brunck. *με χρὴ* R. F. P¹.—*ὀπῷ* R. H. F. vulgo. *ὀπὸν* P¹.

405. *ἐμβαλόντα* P. H. P¹. vulgo. *ἐμβαλλόντα* Zanetti, Farreus, Grynaeus. *ἐκβαλλόντα* (corrected from *ἐκβαλόντα*) F.

406. *σαυτοῦ* R. Bekker, Dindorf, Bergk, Meineke, Holden, Blaydes. *σαυτῷ* H. F. P¹. vulgo.

410. *μέντοὔφασκεν* H. Bekker, recentiores, except Bothe. The readings of R. and P¹. though not accented in the same way, mean the same thing, *μὲν τοὔφασκεν* R., *μέντ' οὔ 'φασκεν* P¹., and the editions before Scaliger. F.'s reading, however, *μέντ' οὐ 'φασκεν* means the very reverse, "he excused himself by saying that he had not a garment to wear." And this is adopted in Scaliger, Le Fevre, Brunck, and Invernizzi. Tyrwhitt, supposing this the ordinary reading, conjectured *μέντοι 'φασκεν*, and so Bothe writes it.—*ἱμάτιον* R. H. F. vulgo. *ἱμάτιόν γ'* P¹.

414. *σώσετε* R. H. vulgo. *σώσατε* P¹. *σώσητε* F. For *ὡς* at the commencement of the line Meineke conjectured, but did not read, *πῶς*.

415. *κναφῆς* R. H. F. vulgo. *κναφεῖς* P. P¹.

417. πλευρῖτις H. F. P¹. vulgo. πλευρῖτις ἂν R. Bergk.

420. τῶν σκυλοδεψῶν R. Fracini, Portus, recentiores. τῶν κυλοδεψῶν H. F. Aldus, Junta, Gormont. τῶν σκυτοδεψῶν edd. between Gormont and Portus. τὸν κυλοδεψὸν P¹.—ἀποκλείῃ τῇ θύρᾳ Abresch, Dindorf, Bergk. See Wasps 775. Dindorf in his notes, however, preferred the "more Attic" form ἀποκλῄῃ, and this is adopted by Meineke, Holden, Blaydes, and Velsen. ἀποκλίνῃ τῇ θύρᾳ R. H. F. all editions before Brunck. ἀποκλίνῃ τὴν θύραν P. ἀποκλίνῃ τῆς θύρας P¹. The reading of the older editions was not satisfactory, and Le Fevre suggested ἀποκλείῃ τὴν θύραν, Kuster ἐπικλίνῃ τὴν θύραν, and Brunck ἀποκλείσῃ τῇ θύρᾳ. Brunck, however, adopted Kuster's suggestion, and so Invernizzi, Bekker, and Bothe.

421. ὀφειλέτω R. H. P¹. vulgo. ὀφείλεται F.

424. ἀλφιταμοιβοὺς τοῖς ἀπόροις R. F. P¹. vulgo. ἀλφιταμοιβὰς τοῖς ἀπόρροις H.

425. μακρά. R. H. Aldus, Fracini, Gelenius, recentiores. μακράν F. P¹. the other editions before Gelenius. To μακρὰν F. adds παρέχειν.

426. ἀπέλαυσαν Ναυσικύδους R. H. F. vulgo. ἀπέλαυσε Ναυσιμήδης P¹.

427. μετὰ τοῦτο τοίνυν R. H. vulgo. μετὰ τοῦτο νῦν F. Junta, Gormont. μετὰ τοῦτον εὐθὺς P¹. Blaydes.—εὐπρεπὴς R. H. vulgo. εὐτρεπὴς F. P¹.

428. ἀνεπήδησ' R. H. Bentley, Bekker, recentiores. ἀνεπήδησεν F. P¹. edd. before Bekker.

429. κἀπεχείρησεν R. Brunck, recentiores. κἀπιχείρησεν P¹. κἀπεχείρησε H. F. edd. before Brunck.

431. ἐθορύβησαν R. H. P¹. vulgo. ἐθορυβήθησαν F.

433. γὰρ MSS. vulgo. Dobree, quite unnecessarily, suggested γ' ἄρ' or ἄρ', referring to Birds 1371, which, though similar in language, involves a somewhat different idea. Yet ἄρ' is adopted by Meineke and Holden.

436. καὶ τί εἶπε MSS. vulgo. καί τί μ' εἶπε Holden, at F. Ranke's suggestion.

437. μή πω τοῦτ' R. H. P¹. vulgo. μή πουτ' F. μὴ σὺ τοῦτ' Velsen.—ἔρῃ R. F. P¹. vulgo. ἔρει H.

438. ἐμὲ μόνον H. F. P¹. vulgo. σὲ μόνον R., which, however, has ἐμὲ in the corresponding part of the next verse.

440. ἄλλως MSS. vulgo. ἄλλος Gelenius and all subsequent editions before Brunck. Tyrwhitt, supposing this to be the traditional reading, corrected it to ἄλλως, but Elmsley, in his note to Tyrwhitt, observes "ἄλλος typographi error est, qui ex ed. Gelenii in sequentes manavit."

441. γυναῖκα δ' R. H. F. vulgo. γυναῖκα δέ γ' P¹. γυναῖκα Fracini.—εἶναι πρᾶγμ' ἔφη R. Fracini, Zanetti, recentiores. ἔφη πρᾶγμ' εἶναι H. F. P¹. Aldus, Junta, Gormont.—νουβυστικὸν R. Gelenius, recentiores. νουβυστικὴν Fracini, Gormont. νουβαστικὸν H. P¹. Aldus, Zanetti, Farreus, Grynaeus. νουβαστιζὸν F. Junta.

442. κοὔτε τἀπόρρητ' R. P. Grynaeus, Bergler, recentiores. κοὔτ' ἀπόρρητ' H. F. all editions, except Grynaeus, before Bergler, though Le Fevre suggested the true reading. κοὐχὶ τἀπόρρητ' Dawes, Brunck. καί γε τἀπόρρητ' P¹.

443. Θεσμοφόροιν R. H. vulgo. Θεσμοφόρων F. P. P¹. Θεσμοφόρω Junta.

444. βουλεύοντε Fracini, Gelenius, recentiores. βουλεύονται R. δουλεύοντε

H. F. P¹. and all editions, except Fracini, before Gelenius. With this line P. ended in Brunck's time, see on 282 supra: so that henceforth we have no assistance from that valuable MS.

447. *χρυσί* R. H. vulgo. *χρυσία* F. P¹. "An *χρυσὸν*?" Bentley; and so Velsen reads.

448. *οὐ μαρτύρων γ'* R. H. vulgo. *γ' οὐ μαρτύρων* F. P¹. Brunck. *γ' οὐ μαρτύρων γ'* Junta. *οὐ μαρτύρων* (omitting *γ'*) Bergk, recentiores.

451. *μαρτύρων τ' ἐναντίον* H. F. P¹. and all edd. except Grynaeus, before Bekker. *μαρτύρων γ' ἐναντίον* R. Grynaeus, Bekker, recentiores. But this would mean "*at least if* they borrowed before witnesses," so limiting his acquiescence to cases where witnesses had actually been present at the transaction. But it is obvious that this is not the meaning of Blepyrus. He admits that men would cheat, where there were no witnesses to prove the loan: but he goes further, and adds that they would cheat "*even though* they borrowed before witnesses." The *τ'* is obviously right: the *γ'* seems to have come from 448 supra.

453. *ἀλλὰ πολλὰ κἀγαθά* R. F. P¹. Bentley, Elmsley (at Ach. 178), Bekker, recentiores, except Velsen. *ἀλλὰ πολλά τε κἀγαθά* H. edd. before Brunck. *ἄλλα τε πολλὰ κἀγαθά* Brunck, Invernizzi. *κἄλλα πολλὰ κἀγαθά* Velsen, following Ottomar Bachmann both in this, and in placing line 454 between lines 451 and 452. After *κἀγαθὰ* F. and P¹. write *βλάπτειν*.

455. *ἐπιτρέπειν σε* R. H. F. vulgo. *ἐπιτρέπειν γε* P¹. Brunck, Invernizzi, Bekker, Dindorf, Bothe. Cobet proposed *ἐπιτρέπειν δεῖν*, Blaydes and Velsen read *ὅ τι*; *ἐπιτρέπειν*. They seem to have forgotten the use of *σὲ* in 435, 436 supra.

456. *ταύταις* MSS. vulgo. *αὐταῖς* Invernizzi, Bergk.

458. *ἅπαντά τ'* MSS. (except that R. H. for *τ'* have *θ'*) vulgo. Cobet suggested *ὅπαντ' ἄρ'* which is adopted by Bergk, recentiores. But Blepyrus is here simply asking for further information, not, as in the following questions, drawing an inference.

459. *ἔμελεν* P¹. Aldus, Fracini, Grynaeus, Gelenius, Portus, recentiores. *ἔμελλεν* R. and the other editions before Portus. *τ' ἔμελλεν* H. F.—*οὕτω* R. H. vulgo. *οὔπω* F. P¹.

460. *οὐδ' εἰς* R. F. P¹. vulgo. *οὐδεὶς* H. Aldus, Fracini.

461. *οὐδ' ἔτι* R. Gelenius, recentiores. *οὐδέ τι* H. edd. before Gelenius. This line is omitted in F. P¹.

462. *ἔτι πρᾶγμ' ἁμά* Kuster, recentiores, except as hereinafter mentioned. *ἔτι πρᾶγμ' ἅρα* R. H. F. edd. before Kuster. *ἔτι πρᾶγμ' ἔστι* P¹. Brunck, Bekker, Bothe. Hermann suggested *ἔτ' ἄρα πρᾶγμα*, which certainly harmonizes better with 460 supra.

463. *μέλει* R. F. P¹. vulgo. *μέλλει* H. cf. 459.

464. *ἀστενακτὶ* R. F. P¹. Brunck, recentiores. *ἀστενακτεὶ* H. edd. before Brunck.

465. *νῷν* MSS. vulgo. Dobree, on Birds 1008, proposed *νὼ*, that is *τοῖς τηλικούτοις ἡλίκοι νὼ*, but I much doubt if the words could bear this meaning, and nobody but Meineke has introduced *νὼ* into the text.

467. *ἀναγκάζωσι* R. H. Aldus, Fracini, Gelenius, recentiores. *ἀναγκάζουσι* F. P¹. the other editions before Gelenius.

468. κινεῖν MSS. editions before Gelenius; and Brunck, Invernizzi, Bekker, Bothe, and Bergk afterwards. Gelenius introduced βινεῖν, which flowed on until the reading of the MSS. and the older editions was replaced by Brunck. Dindorf always changes κινεῖν into βινεῖν on the strength of his own *ipse dixit* on Ach. 1052, "Hac significatione κινεῖν nusquam videtur dictum esse." Far more accurately Bergler states "κινεῖν in hac significatione *saepe* usurpatur." Only Meineke, Blaydes, and Velsen follow Dindorf here.

469, 470. These two lines, though found in all the MSS., are omitted in Aldus, Fracini, Gelenius, Portus, and Kuster.

470. ἀριστᾷς R. P¹. Le Fevre, recentiores. ἀριστᾷ H. F. and all editions in which the line is found before Le Fevre. But I think that in most of the editions it is meant to annex the τε which follows, and become the second person plural.

471. ἀλλ' εἰ R. H. P¹. vulgo. ἀλλ' ἢ F. Junta, Gormont, as if there were a colon after ξυνοίσει.

473. λόγος τέ MSS. and all editions before Dindorf. The passage is twice cited by Suidas, s. vv. γεραίτερος and μῶρα, and in each case though some of the MSS. read λόγος τέ, the bulk of them have λόγος γέ; and the γε is substituted for the τε here also by Dindorf, recentiores. But this alteration does not seem to improve the sense.—γεραιτέρων R. P¹. Portus, recentiores. γηραιτέρων H. F. edd. before Portus.

474. ὅσ' ἂν ἀνόητ' ἢ μῶρα Bentley, Bekker, recentiores. ὅσ' ἂν ἀνόητα καὶ μῶρα H. F. editions before Brunck. ὅσ' ἂν ἀνόητα χἢ μῶρα R. Invernizzi. ἀνόητ' ὅσ' ἂν καὶ μῶρα P¹. Brunck. Le Fevre suggested ὅσ' ἂν ἀνόητα μῶρά τε which Kuster in his notes approved, but did not adopt in his text.

481. φύλαττε σαυτὴν R. H. vulgo. φύλασσε σεαυτὴν P¹. φύλασσε σεαυτὸν F.

482. ἐκτοὔπισθεν MSS. vulgo. Blaydes suggests and Velsen reads ἐξόπισθεν.—καταφυλάξῃ R. H. vulgo. φυλάξῃ F. P¹. παραφυλάξῃ Meineke, Holden. σου φυλάξῃ Blaydes. It seems probable that καταφυλάξῃ is derived from the preceding φύλαττε, and has ousted a verb signifying the damage feared, whether detection, theft, or otherwise. Thus if it were theft, it might be some word analogous to the περιτράγῃ of Ach. 258 or the ἀπέβλισε of Birds 498. The conjectures proposed do not meet the case.

483. ὡς R. H. vulgo. ὦ F. P¹.

484. ἡμῖν MSS. vulgo, but Gelenius, probably by a printer's error, has ὑμῖν, and so Portus and subsequent editions until Brunck restored ἡμῖν.—δ' ἂν αἰσχύνην φέροι R. Brunck, recentiores. δ' αἰσχύνην φέροι H. F. and all editions before Brunck. δέ γ' αἰσχύνην φέρει P¹.

485. ἀνδράσιν F. Brunck, recentiores. ἀνδράσι R. H. P¹. edd. before Brunck.

486–8. πανταχῇ σκοπουμένη. καὶ περισκοπουμένη R. H. F. vulgo. περισκοπουμένη (without the καὶ) P¹. The antistrophe shows that an iambic dipody has dropped out somewhere in this and the two following lines; and the best way of filling the lacuna, in my opinion, is by supplying (with Valckenaer) from Birds 424, Thesm. 666 the words τὰ τῇδε καὶ. It seems clear,

however, that unless another imperative is introduced, as is done by Blaydes, the *καὶ* before *περισκοπουμένη* cannot stand, and Bentley's suggestion to substitute *εὖ* is adopted by Velsen. But I think that the corruption goes a little deeper, and that the specific directions *τἀκεῖσε κ.τ.λ.* would have been preceded by a more general direction such as *πανταχῆ*. See Birds 423; Thesm 665; Eur. Phoen. 265; and I have therefore substituted *πανταχῆ* for *καὶ περι-*. R. it may be observed separates *περὶ* from *σκοπουμένη*. Holden in his first edition read *τὰ τῇδε* as I do, but in his later edition, not seeing his way to prevent the anacoluthon, left the lacuna unfilled. The other suggestions for supplying it are, *τἀνθένδε καὶ*, Cobet, which is vastly inferior to *τὰ τῇδε καὶ*, but is accepted by Velsen: *περιστρέφου* (before *τἀκεῖσε*) Hermann; *τὰ πάνθ' ὅρα* Meineke; and *φύλαττ' ὅπως* (before *μὴ ξυμφορὰ*) Blaydes, which is probable enough, and which he places in the text. The MSS. and earlier editions have *κἀκεῖσε*, but Le Fevre suggested *τἀκεῖσε*, which indeed seems required by *τἀκ δεξιᾶς* and is now universally adopted. *τἀκ δεξιᾶς* is the reading of R. and this too was suggested by Le Fevre and is read by Invernizzi and all subsequent editors. *τά τ' ἐκ δεξιᾶς* H. F. and all editions before Kuster. *τά γ' ἐκ δεξιᾶς* Kuster, Bergler. *τά τ' ἐκ δεξιῶν* P¹. *ἐκ δεξιῶν* Brunck, who considered the *τά τ'* to represent *τὰ τῇδε* which he also read.—*γενήσεται τὸ πρᾶγμα* R. H. F. vulgo. *γένηται* P¹.; and Blaydes amongst many other conjectures suggested *τὸ πρᾶγμ' οἱ σοι γένηται* which Velsen adopts. Le Fevre proposed to get rid of the anacoluthon by reading *περισκόπει κινουμένη*, and Brunck by changing the *καὶ* before *περισκοπουμένη* into *κύκλῳ*, but neither of these alterations satisfies the metre.

490. *ὡρμώμεθ'* Portus, recentiores. *ὁρμώμεθ'* MSS. edd. before Portus.

495. *ἡμᾶς ὄψεται* Hermann, Dindorf, Bergk, Meineke, Holden. *ὄψεθ' ἡμᾶς* (contra metrum) R. H. vulgo. *ὄψαιτο ἡμᾶς* F. P¹. *ἐξόπισθ' ἰδὼν* Blaydes (omitting the *χ* which follows). *ἐξόπισθεν ᾖ* Velsen.—*ἴσως* R. H. vulgo. *ἴσω* F. Junta. *εἴσω* P¹. *ἔσω* Brunck. *ἰὼν* Blaydes, following a hesitating suggestion of Dobree. *ἰδὼν* Velsen after a still more hesitating suggestion of Meineke.—*κατείπῃ* R. Bergler, Invernizzi, recentiores. *κατέπτῃ* H. F. P¹. edd. before Gelenius. *κατόπτῃ* Gelenius and subsequent editions until Kuster, who in his text replaced *κατέπτῃ*, but in his notes suggested that the true reading was *κατείποι*. He probably meant *κατείπῃ*, which in Bergler's edition is introduced into the text. Brunck, who never did justice to Bergler, attacked this reading as follows: "Quod ex Kusteri conjectura in textum intulit Berglerus, *χἠμῶν ἴσως κατείπῃ*, ineptissimum est. Multo satius erat corruptam lectionem intactam relinquere, quam sententiam tam absurdam ingenioso Comico affingere. Levis menda cuivis paulo acutius cernenti statim in oculos incidit. Scribendum erat *χἠμῶν ἔσω κατάπτῃ*, *et medium in nostrum agmen involet*." Unfortunately for Brunck, before any other edition of the play was published, the Ravenna MS. was given to the public, and entirely confirmed the reading of Bergler's edition: and Bergler's *κατείπῃ* has been accepted and Brunck's *ἔσω*

κατάπτῃ repudiated by every subsequent editor without any exception.

496. ἐπὶ σκιᾶς R. H. vulgo. ἐπὶ σκιᾷ P¹. ὑπὸ σκιὰς Bachmann, Velsen.

499. ἥπερ (or ἦπερ) F. vulgo. ἤπερ R. H. Dindorf, Bergk, recentiores. ὅπερ P¹.

502. μίσει MSS. vulgo. παῦσαι Arthur Palmer.—ταῖν γνάθοιν MSS. vulgo. τοῖν γνάθοιν Meineke, Holden, Blaydes, Velsen.

503. ἀλγοῦσιν Arthur Palmer. ἥκουσιν MSS. Brunck, recentiores. ἥκουσι edd. before Brunck. With ἥκουσιν, Dobree for πάλαι suggests πάλιν, and Wecklein for τοῦτ' ἔχουσαι, μεταβαλοῦσαι, and Velsen accepts both these suggestions.

504. ἡμῖν, ὦ γυναῖκες H. F. P¹. vulgo. ὦ γυναῖκες, ἡμῖν R. Bekker, Dindorf, Bergk, Meineke, Holden.

508. χάλα MSS. vulgo. This singular imperative coming in the midst of plurals, has naturally been found very perplexing. Le Fevre suggested χαλᾶτε, which is read by Brunck, Invernizzi, and Bekker. Elmsley at Ach. 178 dealing with Brunck's reading, observed "Fortasse χάλα σν." He meant σν to represent συναπτοὺς, and would have read χάλα συναπτοὺς, not χάλα σὺ συναπτούς. Blaydes offers five conjectures (1) χαλᾶθ' ὑφαπτοὺς, (2) χαλᾶσθ' ὑφαπτοὺς, (3) χαλάσασθ' ὑφαπτοὺς, (4) χαλᾶτέ θ' ἁπτοὺς, (5) χαλᾶτε βαπτοὺς, and in his Addenda gives several others. But see the Commentary.—συναπτοὺς H. F. vulgo. συνάπτουσ' R. P¹.—Λακωνικάς MSS. vulgo. πωγωνικάς Otto Schneider; and so Velsen who also transposes this and the following line.

511. πρὶν τὸν ἄνδρα με R. H. F. vulgo. πρίν τι δρᾶν ἐμὲ P¹.

513. ὅθενπερ ἔλαβον MSS. vulgo. ὅθεν παρέλαβον Aldus, Rapheleng. ὅθενπερ παρέλαβον Fracini, Gelenius, Portus, Scaliger, Le Fevre.—ἀξηνεγκάμην R. Fracini, Gelenius, Portus, recentiores. ἐξηνέγκαμεν H. editions before Portus (except as aforesaid). ἃ ξυνενεγκάμην F. ἃ ξυνέκαμεν P¹.

514. κεῖται δ' ἤδη. I had long thought that the true remedy for the deficient syllable in this verse consisted in duplicating the δὴ of the MSS., and I now find that Bentley here, as in 307 supra, *ante nos nostra dixerat.* κεῖται δὴ R. H. F. vulgo, Dindorf alone marking a lacuna. κεῖται δὲ P¹. Various conjectures have been made for supplying the missing syllable. Le Fevre led the way by proposing to insert νῖν after ἔργον. Bentley suggested δ' ἤδη or δή τοι. Brunck read ἤδη κεῖται, which is followed by Invernizzi and Bekker. Porson κεῖται μὲν δή. Dobree κεῖται καὶ δή, and so Bergk, recentiores.—τἄλλα MSS. and all editions except Aldus, who has πάντα.

515. ξύμφορον R. H. vulgo. ξυμφέρον F. συμφέρον P¹.—ὑπακούειν MSS. Junta, Gormont, Bergler, recentiores. ἐπακούειν the other editions before Bergler.

516. ξυμμίξασ' R. H. P¹. All edd. before Gelenius, Rapheleng, Bergler, recentiores. ξυμμίξας F. Gelenius and all subsequent editions, except Rapheleng. before Bergler, but the right reading had been pointed out by Le Fevre, Toup, Dawes, and others.

517. περιμείνατε R. H. vulgo. παραμείνατε F. P¹.

518. πάσαις R. Bekker, recentiores, except Blaydes, who with H. F. P¹. and the editions before Bekker reads ἁπάσαις,—ὑμῖν R. F. P¹, vulgo. ἡμῖν H.—

χρήσωμαι R. F. P¹. Grynaeus, Bentley, Bergler, recentiores. χρήσομαι H. and, with the exception of Grynaeus, all editions before Bergler.

522. παρὰ τοῦ MSS. Junta, Gormont, Bekker, Dindorf, Bergk, and Blaydes. περὶ τοῦ Aldus, Fracini, Zanetti, and all subsequent editions to Brunck. περί του Brunck. παρά του Invernizzi, Bothe, and Velsen. Cobet suggested οὔ τἄρα παρὰ μοιχοῦ and so Meineke and Holden. In H. and all editions before Brunck Praxagora's speech commenced with the words ὡς εὐηθικῶς.

523. τουτί γέ σοι MSS. vulgo. Elmsley on Ach. 108 preferred σοι τουτογί, and so Blaydes and Velsen read.

525. κἄνευ R. H. vulgo. ἄνευ F. P¹.

526. οὐ δὴ τάλαιν' ἔγωγε MSS. vulgo. Bothe suggested οὐ δή, τάλαν, κἄγωγε. Reiske οὐ δῆτα, τάλαν, ἔγωγε, which is read by Bergk, Meineke, Holden, Blaydes, and Velsen.—ὄρθμιον MSS. vulgo, cf. 377 supra. ὀρθρία, on Cobet's suggestion, Meineke, Holden, Blaydes.

527. σιωπῇ R. H. vulgo. σι πῇ F. Junta, Gormont, Zanetti. σὺ καὶ πῇ P¹. σὺ, καὶ πῇ Brunck.—μου R. Bentley, Invernizzi, recentiores. μοι H. F. P¹. and all editions before Invernizzi.

530. φράσασαν R. F. P¹. vulgo. φράσουσαν H.—δ' οὐ R. H. F. vulgo. δ' ἦν P. Brunck.

531. γέ μοι H. F. P¹. vulgo. γ' ἐμοί R. Brunck, Invernizzi, Bekker, and Velsen.

532. ἐνταῦθά τι κακὸν MSS. vulgo. Bothe, in his notes, suggested ἐνταυθοῖ, and Bergk ἐνταυθί, which is introduced into the text by Meineke, Holden, Blaydes, and Velsen. Cobet recommends the further change of τι κακόν into κακόν τι, and Velsen accepts this also: but whilst the suggestion of Bothe and Bergk is probable enough, that of Cobet is open to grave metrical objections.

533. ὥσπερ εἶχον. Meineke, being unable to understand these words, which, he says, "probabilem interpretationem non admittunt," proposes οἷπερ εἶπον, a proposal which nobody has accepted.

535. εἶτ' οὐ τὸ R. P¹. vulgo. εἰ τοῦτο H. F.—ἐχρῆν σ' ἔχειν R. H. vulgo. σ' ἐχρῆν ἔχειν F. Brunck, Blaydes. γ' ἐχρῆν ἔχειν P¹.

536. ἐπιβαλοῦσα R. F. P¹. Bentley, Brunck, recentiores. ἐπιλαβοῦσα H. editions before Brunck. Kuster, in a note, says, "Lege ἐπιβαλοῦσά τε," but in his text has ἐπιλαβοῦσά τε, which has also crept into Bergler's text.—τοὔγκυκλον R. H. vulgo. τοῦ κύκλον F. τοῦ κύκλου P¹.

538. μόνον οὐ R. H. F. Brunck, recentiores. μονονοὺ P¹. edd. before Brunck. But μονονοὺ would mean *all but*, which is not the meaning here.

540. ἵν' ἀλεαίνοιμι R. F. P¹. Kuster, recentiores. It had already been conjectured by Scaliger and Bentley. ἵνα λεαίνοιμι all edds. before Kuster.—ἠμπισχόμην R. H. P¹. vulgo. And this seems right, see an excellent note by Elmsley on Medea 1128. But Meineke, Holden, Blaydes, and Velsen read ἠμπεσχόμην after a grammarian in Bekker's Anecdota, p. 381. ἐμπισχόμενον F.

541. στρώμασιν MSS. Bekker, recentiores, except Bothe and Blaydes, who, with the older editions, omit the final ν.

542. κατέλιπον H. F. P¹. vulgo. κατελειπον R. Bekker.

543. *κατὰ τί χὴ* R. Invernizzi, recentiores, and so Le Fevre and Bentley had previously suggested. *καὶ κατὰ τί χὴ* Fracini, Gelenius, and the subsequent editions before Bergler. *κατίσχ' ἡ* H. Gormont, Zanetti, Farreus, and Bergler, and so (but with a *καὶ* prefixed) Aldus. *κᾆστι χἡ* F. P¹. Junta. *κᾆτι χ' ἡ* Kuster (in notes), Brunck.

547. *ἑκτέα* (followed by *δν*) R. H. F. vulgo. *ἑκτέον* (followed by *δ*) P¹.

550. *ἐφ' ἣν ἐγὼχόμην* R. Grynaeus, Bergler (in notes), Bentley, Tyrwhitt, Brunck, recentiores. *ἔφην ἔγωγ' ὠχόμην* H. editions before Grynaeus. *ἐφ' ἣν ἔγωγ' ὠχόμην* F. P¹. *ἔγωγ' ὠχόμην* (omitting *ἐφ' ἣν*) Gelenius, and subsequent editors to Brunck.

551. *ἀτὰρ* R. H. P¹. vulgo. *αὐτὰρ* F. Junta.—*ᾔδεισθά* all the MSS., and all the editions before Brunck; and Bekker and Bergk afterwards. Brunck changed this to *ᾔδησθά*, relying on the statement in the Etymol. Magn., s.v. *ᾔδεισθα· τὸ κοινότερον, διὰ τοῦ* E. *τὸ δὲ 'Αττικώτερον, διὰ τοῦ* H. *ᾔδησθα*, Κύπολις; and see Moeris, s.v. And he is followed by subsequent editors, except as aforesaid. But this is the old error of supposing that the "commoner" form was never used by Attic writers. See Pierson's note on Moeris, ubi supr.

553. *τὰ δόξαντ'* R. H. P¹. vulgo. *τὴν δόξαν τῶν* F.

554. *κάθησο* MSS. Scaliger (in notes), Kuster, recentiores. *κάθισο* all editions before Kuster.

558. *γ' ἄρ'* R. Brunck, Invernizzi, Blaydes. *γὰρ* H. F. P¹. vulgo. *τἄρ'* Dindorf, Bergk, Meineke, Holden, Velsen.

559. *ἔσται τὸ λοιπόν*. This and the following line are omitted in F. P¹. owing, no doubt, to the circumstance that 561 commences with the same words. —*οὕνεκα* R. H. vulgo. *εἵνεκα* Blaydes, Velsen.

561. *οὐδαμοῦ δὲ μαρτυρεῖν* MSS. vulgo. Reiske suggested *οὐδαμοῦ καταμαρτυρεῖν*. Blaydes offers four emendations, (1) *οὐ δικάζειν οὐδενί*. (2) *οὐδενὸς καταμαρτυρεῖν*. (3) *οὐδαμῶς, οὐ μαρτυρεῖν*. (4) *οὐδάμ', οὐδὲ μαρτυρεῖν*. And both he and Velsen introduce the fourth emendation into the text.

563. *ἀφέλῃ* R. F. P¹. Dindorf, Bergk, recentiores. *ἀφέλης* or *ἀφέλῃς* H. and all the other editions.—*μου* MSS. vulgo. *με* Blaydes.

567. *μὴ 'νεχυραζόμενον* R. H. vulgo. P¹. omits the *μὴ*, and F. has *μήτ' ἐνχυραζόμενον*.

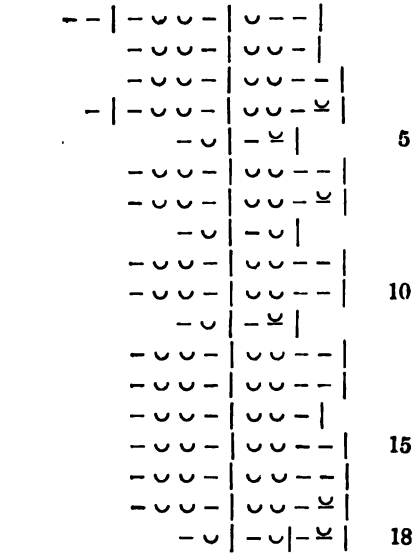
568. *μεγάλα γ' εἰ* R. H. vulgo. *μεγάλ' εἰ* F. P¹. Junta, and from Gormont to Grynaeus both inclusive.—*ψεύσεται* MSS. vulgo. *ψεύδεται* Brunck (apparently *per incuriam*), Bekker, Bothe.

569. *ὥστε σέ γέ μοι μαρτυρεῖν* R. Fracini, Invernizzi, Bekker, Dindorf, Bothe, Bergk. *ὥστ' ἐμοί γε μαρτυρεῖν* all editions (except Fracini) before Brunck, who changed the *γε* into *σε*. *ὅστις γέ μοι μαρτυρεῖν* H. F. *ὅστις ἄν μοι μαρτυρῇ* P¹. Cobet (N. L. 61) proposes to change *γε* into *τε*, and Meineke, Holden, Blaydes, and Velsen change it accordingly, against all authority and probability.

570. *ἐμοί* MSS. vulgo. Cobet (ubi supra) would read *ἔτι* which is absurd, for Blepyrus had not yet heard, and of course had not gainsaid, Praxagora's scheme. Yet Meineke and Holden read *ἔτι*. Blaydes and Velsen have *ἔχειν*,

which, they say, is a conjecture of Dindorf.

571-580. The metrical scheme of this little chorus is as follows:—



With the exception of four trochaic lines, each line consists of a choriamb and a (sometimes truncated) Ionic *a minore*. See the Commentary.

571. *σε* R. H. F. vulgo. *γε* P¹.—*πυκνὴν* R. F. P¹. Junta, Gormont, Bekker, and (except Bothe) recentiores. *πυκνὰν* H. all other editions before Bekker; and Bothe. After *πυκνὴν* all the MSS. and (with the variations mentioned below) all the editions insert *φρένα καὶ φιλόσοφον*, a manifest gloss, destructive of the metre. Dindorf proposed to change *φιλόσοφον* into *φιλόδημον*, and *ταῖσι* below into *ταῖς σαῖσι*, so manufacturing out of the first three lines of the choral ode a couple of heroic hexameters—*νῦν δὴ δεῖ σε πυκνὴν φρένα καὶ φιλόδημον ἐγείρειν | φροντίδ' ἐπισταμένην ταῖς σαῖσι φίλαισιν ἀμύνειν*. And had not the trochaic dipodies barred his further progress, we should probably have had the entire ode recast in that heroic; but extremely improbable, metre, and cf. on 577. Blaydes brings these two hexameters into the text: and Velsen also introduces the first, merely changing *φιλόδημον* into *φιλόμουσον*, but does not accept the second.

573. *κοινῇ* MSS. vulgo. Reiske suggested *κοιναῖς* (to agree with *εὐτυχίαισιν*) which Blaydes adopts: whilst Meineke, leaving *κοινῇ* untouched, obtains a similar result by changing *εὐτυχίαισιν* into *εὐτυχίᾳ νῦν*.

574. *γλώττης* MSS. vulgo. Markland (on Eur. Suppl. 547) suggested *γνώμης*, which is adopted by Brunck, Bergk, recentiores.—*πολίτην δῆμον* MSS. vulgo. Reisig suggested *πόλιν πάνδημον*, and Bergk *πολιτῶν δῆμον*; and Velsen reads *πόλιν καὶ δῆμον*.

575. *ὠφελίαισι* R. Invernizzi, recentiores. *εὐτυχίαισι* H. F. and all editions before Invernizzi. *εὐτυχίαισιν* P¹.

576. *δηλοῦν* MSS. vulgo. *δηλοῦ δ'* Meineke. *δηλοῦσ'* Holden, after a conjecture of Dindorf. *δηλοῦν δ'* Blaydes, Velsen.—*δύνασαι* Blaydes, Velsen, the former comparing Clouds 811 *ἀπολάψεις ὅ τι πλεῖστον δύνασαι*. *δύναται* MSS. vulgo, of which some take the nominative to be *ἐπίνοια* and others *καιρός*. Blaydes and Velsen take *καιρὸς* as governing *δηλοῦν*, *It is time to show what you can do.*—*καιρός* MSS. vulgo. *καιρὸς δέ* Hermann, Dindorf, Bergk, Meineke, Holden.

577. *δεῖται γάρ τι* Aldus, Brunck, Bekker, Dindorf, Bergk, and Meineke.

δεῖται γάρ τοι H. F. P¹. Junta, Bothe. δεῖται γάρ τοί γε R. Fracini, and, save as aforesaid, all editions before Bergk. δεῖται τοί γε Holden. ὡς δεῖται γε Velsen. Holden's alteration satisfies the metre: but Blaydes's δεῖται γάρ του (omitting τινος after σοφοῦ) makes the line absolutely unmetrical. Brunck indeed omits the τινος, and so, he says, "pulcher emergit hexameter heroicus." A choriamb and Ionic *a minore*, are of course equivalent to two dactyls and a spondee, the second moiety of an heroic hexameter: and the temptation to alter the preceding verse into the commencement of the hexameter proved too strong for the virtue of Brunck and Dindorf. See on 571 supra.

581. ταῖς διανοίαις MSS. vulgo. Le Fevre suggested, and Bentley approved, τῆς διανοίας. Blaydes reads τῆς ἐπινοίας. —χρὴ P¹. Brunck, Invernizzi, Dindorf, Bergk, recentiores. 'χρῆν H. Aldus, Junta, Grynaeus, Gelenius. χρῆν R. F. vulgo.

584. ἐθελήσουσιν R. H. Kuster, recentiores. ἐθελήσουσι F. P¹. editions before Kuster.—ἠθάσι MSS. vulgo; but P¹. has γρ. ἤθεσι, and ἤθεσι is read by Brunck (who knew no other MS. but P¹) and Invernizzi.

585. τοῖς τ' ἀρχαίοις R. H. vulgo. τοῖς ἀρχαίοις F. P¹. Brunck, Bekker, Dindorf, Bothe, and Bergk.

587. ἀρχῆς MSS. vulgo. Bergk made an unhappy conjecture of ἀρετῆς which he did not himself introduce into the text, but Blaydes and Velsen have done so.—ἐστιν R. Brunck, recentiores. ἐστι H. F. P¹. edd. before Brunck.

588. ὑποκρούσῃ R. H. vulgo. ἀποκρούσῃ F. P¹.

590. μετέχοντας R. F. P¹. vulgo. μετέχοντες H.—φήσω MSS. vulgo. φάσκω Blaydes.

592. μηδὲ . . . πολλὴν R. H. vulgo. καὶ μὴ . . . πολλὴν F. Junta, Gormont. καὶ μὴ . . . πολλὰ P¹.—οὐδ' ἀκολούθῳ R. Junta, Grynaeus, Brunck, recentiores. H. omits οὐδ', and so, with the exceptions aforesaid, do all the editions before Brunck: though Le Fevre, Kuster, and Bergler supply it in their notes. οὐδ' ἀκολούθοις P¹. οὐδ' ἀλοίθῳ F.

594. κοινὸν πᾶσιν Kuster, recentiores, save that Meineke and Holden write it ἅπασιν. κοινὸν πᾶσι R. H. editions before Kuster. πᾶσι (omitting κοινὸν) F. P¹. Junta. In the following line again the MSS. and editions before Brunck have ἅπασι for ἅπασιν.

595. σπέλεθον and, in the following line, σπελεθῶν (variously accented) all the MSS., and all the editions except Bekker before Meineke; but Bothe suggested πέλεθον and πελεθῶν as in Ach. 1170, which Meineke and subsequent editors have introduced into the text, and so Bekker. This alteration, I presume, is due to the statement of Moeris, πέλεθον Ἀττικῶς, σπέλεθον Ἑλληνικῶς, and to the strange notion that Ἑλληνικῶς means non-Attic, a notion refuted by every page of Moeris.—μου R. P¹. Le Fevre (in notes), Bentley, Brunck, recentiores, except Velsen who writes σύ. μοι H. F. editions before Brunck.

596. καὶ τῶν MSS. Junta, Bergler, recentiores. All other editions before Kuster omit the καὶ. Bentley proposed τῶν γὰρ or τῶν οὖν, Kuster read τῶν δὲ.

598. τἀργύριον MSS. vulgo. Under the erroneous supposition that Praxagora is in this line dealing only with

the land, Meineke changed *τἀργύριον* into *τἀγροίκων*, and in his Vind. Aristoph. proposes to change his own *καὶ τἀγροίκων* into *πᾶν τ' ἔγγειον*, and *τἄλλ'* into *τἄργα*. No one has followed him, but Velsen changes *τἀργύριον* into *τοὺς καρποὺς*.

599. *κοινῶν* R. F. P¹. vulgo. *καὶ τῶν* H.

600. *ταμευόμενοι* R. F. P¹. vulgo. *ταμεύομαι* H. *ταμεύουσαι* Blaydes.

602. *τοῦτ'* R. H. F. vulgo. *τοῦτον* P¹. *ταῦτ'* Brunck.

603. ΒΔ. *κἂν, μὴ καταθεὶς, ψευδορκήσῃ*; *κἀκτήσατο γὰρ διὰ τοῦτο.* I have written this line a little differently to the MSS. and preceding editors. R. F. P¹. continue the entire line to Praxagora, reading *καὶ μὴ καταθεὶς ψευδορκήσει, κἀκτήσατο γὰρ διὰ τοῦτο.* And this reading has been followed by every editor, although the distribution of the speakers has varied. H. and the editions before Bergk leave the first four words to Praxagora, and give the last four to Blepyrus, and so Blaydes. Bergk and Meineke give the entire line to Blepyrus. Meanwhile Bentley had proposed ΒΔ. *κἂν μὴ καταθῇ*; ΠΡ. *ψευδορκήσει, κἀκτήσατο γὰρ διὰ τοῦτο.* Tyrwhitt trisected the line, ΒΔ. *καὶ μὴ καταθείς*; ΠΡ. *ψευδορκήσει.* ΒΔ. *κἀκτήσατο γὰρ διὰ τοῦτο*, and so Holden. Meineke in his critical notes proposed to leave the first three words to Praxagora, and to give the last five to Blepyrus. And this division is followed by Velsen. I should have mentioned that P¹. has *ψευδομόσει* for *ψευδορκήσει*, and that Blaydes changes the final *τοῦτο* into *τουτί*.

604. *τοι* R. H. F. vulgo. *τι* P¹.—*κατὰ* R. H. Aldus, Fracini, Gelenius, Portus, recentiores. *κἆτα* F. P¹. the other editions before Portus.

605. *οὐδὲν* F. P¹. Fracini, Le Fevre (in notes), Bentley, Brunck, recentiores. *οὐδ' ἐν* R. H. the other editions before Brunck.—*πενίᾳ* R. H. vulgo. *πνεύματι* F. P¹.

609. *πρότερόν γ'* R. H. F. vulgo. *προτοῦ γ'* P¹.—*ὃ ταῖρ'* H. F. vulgo. *ὥτερ* R. *ὃ τὰν* P¹. Brunck.—*ὅτε τοῖσι* R. H. F. vulgo. *τούτοισι* P¹.—*νόμοις* MSS. Kuster, recentiores. *νόμοισι* edd. before Kuster. Le Fevre therefore proposed *νόμοισιν ἐχρώμεθα.*—*διεχρώμεθα* MSS. and all editions before Meineke. *ἔτ' ἐχρώμεθα* Meineke, recentiores; an emendation which is tempting but unnecessary.

611. *βούληται* (without *τοῦτον*) Le Fevre (in notes), Bentley, Kuster (in notes), Bergler (in notes), Brunck, recentiores. *βούληται τοῦτον* P¹. Le Fevre, Kuster, Bergler. *βούλεται τοῦτον* H. F. all editions before Le Fevre. *βουλεῖται* R.

613. *ξυγκαταδαρθών* H. vulgo. *ξυγκαταδραθών* R. F. In P¹. the word is omitted, and *οὐκ* is written in its place.—*προῖκ' αὐτῷ* R. H. vulgo. *προικά γ' αὐταῖς* P¹. *προῖκα* (alone) F.

614. *συγκατακεῖσθαι* Brunck, recentiores. *ξυγκατακεῖσθαι* R. H. and all editions before Brunck. *ξυγκαταδαρθεῖν* F. P¹. Junta, Gormont.

615. *εἰ πάντες.* No known MS. has this reading, but it was doubtless found in the MS. or MSS. from which Marco Musuro derived the text of Aldus, and has been followed by every editor of Aristophanes except those hereinafter mentioned. *οὐ πάντες* R. H. Fracini, Bekker, Bergk, Meineke, Velsen; whilst

Gelenius, Rapheleng, and Portus make *οὐ* or *οὔ* out of the *οὖν* and *εἰ*, or the *οὖν* and *οὐ* preceding *πάντες*. *πάντες γὰρ* P¹. F. has simply *πάντες* without either *εἰ* or *οὐ*.—*ἴασιν* R. H. vulgo. *ἴασιν* F. P¹. Junta, Gormont.

616. *ἐπὶ τὴν* MSS. vulgo, but P¹. prefixes *ὅτι που* to the line.—*καὶ ζητήσουσι* R. Fracini, Gelenius, recentiores. *καὶ ζητοῦσιν* H. and all editions (except Fracini) before Gelenius. *ζητοῦσιν* (without *καὶ*) F. P¹.

618. *ὑποκρούσει* R. H. F. vulgo. *ὑποφήσει* P¹.

619. *συνῶμεν* R. F. Brunck, recentiores. *ξυνῶμεν* H. P¹. edd. veteres.

621-2. *οὐχὶ μαχοῦνται . . . ὑπάρξει.* These two lines have had a singular fate. In all the editions before Brunck, line 621 disappeared entirely with the exception of the first two words, the copyist confusing them with the last two words: thus, Aldus wrote—

ΠΡ. *οὐχὶ μαχοῦνται περὶ τοῦ;* ΠΡ. *τοῦ μὴ ξυγκαταβαρθεῖν.*
ΒΔ. *καί σοι τοιοῦτον ὑπάρξει.*

A new form was introduced by Fracini, who wrote—

ΠΡ. *οὐχὶ μαχοῦνται.* ΒΔ. *περὶ σοῦ.* ΠΡ. *τοῦ μὴ ξυγκαταβαρθεῖν.*
ΒΔ. *καὶ σοὶ τὸ περὶ τούτων δὴ μάχεσθαι.*

Fracini's last five words were obviously a mere gloss on *τοιοῦτον*. Then, to use Kuster's words, "Bisetus utramque lectionem in unam quasi massam conflat, ut versum integrum reddat. Sed quid multa? Expectandi sunt meliores codices, qui facem in his tenebris praeferant. Multa quidem, fateor, hic ariolari liceret; sed quis praestare possit, ea esse Aristophanis?" The good sense of Kuster's last words has been entirely ignored by subsequent critics, "qui multa ubique ariolantur, quae esse Aristophanis, nemo credere potest." The combined verse of which Kuster speaks is found in the editions which go by the name of Scaliger and Le Fevre.

οὐχὶ μαχοῦνται. ΒΔ. *περὶ τοῦ;* ΠΡ. *περὶ τοῦ μὴ ξυνκαταβαρθεῖν.*
καὶ σοὶ τοιοῦτον ὑπάρξει. ΒΔ. *καὶ σοὶ τὸ περὶ τῶνδε μάχεσθαι.*

These were the three types which, with inconsiderable variations (such as *σοῦ* for *τοῦ* and *ὑπάρχει* for *ὑπάρξει*), stood their ground until Brunck, from P¹., introduced for the first time the two lines in their entirety. It is not necessary to go into the details of the earlier editions, and (with one or two exceptions) the readings given from the printed editions commence with Brunck.

621. *περὶ σοῦ* MSS. Brunck changes this into *περὶ τοῦ*; takes it from Praxagora, and gives it to Blepyrus, as in the following line. And he is followed by subsequent editors except Meineke and Velsen. Dobree proposed *οὐχὶ μαχοῦνται, περὶ σοῦ θάρρει, μὴ δείσῃς, οὐχὶ μαχοῦνται Περὶ τοῦ μή σοι ξυγκαταβαρθεῖν*, "omnia scilicet, Praxagorae." And so Meineke and (as regards 621) Velsen. But H. has ΒΔ. before the second *οὐχὶ μαχοῦνται*. And this seems right.

622. *περὶ τοῦ ξυγκαταβαρθεῖν.* Here I have hit upon the same reading as

Velsen. The MSS. read τοῦ μὴ καταδαρθεῖν, and so Brunck and all subsequent editors except Meineke and Velsen. Both Bisetus and Dobree, as we have seen, and following them Meineke, attach περὶ τοῦ to ξυγκαταδαρθεῖν, but retain the μὴ, and Dobree and Meineke insert σοι. But I think that the sense requires the omission of μὴ, and accordingly, with Velsen, I have substituted περὶ τοῦ for τοῦ μὴ.—κοὐ. καὶ MSS. vulgo. —ὑπάρξει H. Aldus, Zanetti, Farreus, Grynaeus, Scaliger, Le Fevre, Bergler, Bothe, Blaydes. ὑπἰρχει R. F. P[1]. Junta, Gormont, Brunck, and (except as aforesaid) recentiores. The other editions before Brunck have Fracini's reading, in which the word does not occur.

623. ὑμέτερον R. F. Junta, Gormont, Bentley, Bergler, Dindorf, recentiores. ἡμέτερον H. P[1]. and (except as aforesaid) all editions before Dindorf, giving of course the sentence to Praxagora. Here again, as at 495 supra and elsewhere, Brunck's unfair animadversion upon Bergler met with a speedy retribution. "Mendose Junta," he says, "ὑμέτερον, quod inepte revocavit Berglerus, non videns haec ex ipsa sententia mulieri continuari debere." Soon afterwards the Ravenna MS. and (as a matter of criticism) the supreme authority of Bentley were found to support the reading adopted by Bergler; modern critics have no doubt of its accuracy; and for my own part the words seem to me to be appropriate to Blepyrus only. Praxagora could hardly have said that her plan for the women had something to recommend it.—τιν' H. Brunck, recentiores. τίν' R. F. P[1]. editions before Brunck. But the old editions understand the passage rightly enough.

625. φεύξονται MSS. vulgo. Having regard to the form βαδιοῦνται at the end of the verse, Mr. R. J. Walker in Class. Review, viii. 18, proposes to read φευξοῦνται here. But the probability is not sufficient to justify a change in the text.—ἐπὶ τοὺς δὲ R. Bentley, Brunck, recentiores. ἐπὶ δὲ τοὺς H. F. P[1]. editions before Brunck.

626. οἱ φαυλότεροι MSS. vulgo. αἱ φαυλότεραι Brunck, apparently *per incuriam*, since he does not mention the alteration in his notes, and retains οἱ φαυλότεροι two lines below. He is, however, followed by Bekker and Bothe.

627. ἐπὶ τοῖσιν δημοσίοισιν R. Kuster, recentiores. ἐπὶ τοῖσι δημοσίοισιν H. F. editions before Kuster. . ἐπὶ τοῖσι δημοσίοισι P[1].

628. This line is unfortunately omitted in F. P[1]. οἱ φαυλότεροι, as two lines above, R. H. vulgo. This cannot be right: and two suggestions have been made for correcting it. The first is Tyrwhitt's. "Illud sane οἱ φαυλότεροι, quod in v. 628 secundo occurrit, et plane otiosum est, ab Aristophane profectum esse non possum credere. Libenter igitur scriberem, stigmate post v. 627 posita; Κοὐκ ἐξέσται παρὰ τοῖσι καλοῖς καὶ τοῖς μεγάλοις καταδαρθεῖν."—*Tyrwhitt.* "Tyrwhitti conjecturam probat Porsonus apud Gaisfordium ad Marklandi Supplices p. 206."—*Elmsley.* The τοῖς μεγάλοις is introduced by way of contrast to τοῖς μικροῖς in the following verse; but it is not a likely expression in itself, nor is τοῖς μικροῖς free from suspicion. I, like others before me, think that the allusion to Lysicrates in line 630 makes

it probable that in line 629 we should read *σιμοῖς* for *μικροῖς*. And if we look to lines 701–705 infra to see who are there contrasted with *τοῖς σιμοῖς καὶ τοῖς αἰσχροῖς*, we light upon *τοῖς εὐπρεπέσιν*. So that, following Tyrwhitt's lead, we might read here:

Κοὐκ ἐξέσται παρὰ τοῖσι καλοῖς τοῖς τ' εὐπρεπέσιν καταδαρθεῖν
Ταῖσι γυναιξὶ, πρὶν ἂν τοῖς αἰσχροῖς καὶ τοῖς σιμοῖς χαρίσωνται.

The second suggestion is by Hirschig, who would omit the words *καὶ τηρήσουσ' ἐπὶ τοῖσιν δημοσίοισιν οἱ φαυλότεροι* as a gloss, and read *ἀπὸ τοῦ δείπνου, κοὐκ ἐξέσται παρὰ τοῖσι καλοῖς καταδαρθεῖν*. This also seems to me very probable. On the whole, however, I have thought it better to retain the lines unaltered, merely, with Dindorf and Bergk, enclosing the second *οἱ φαυλότεροι* in brackets. Velsen omits them, marking a lacuna. Meineke gives them to Blepyrus, placing after them a note of interrogation: but they would surely make a very unmeaning question in his mouth. Blaydes adopts Tyrwhitt's suggestion. I had not observed that Blaydes also suggests for *καὶ τοῖς μεγάλοις* either *καὶ τοῖς σεμνοῖς* or *τοῖς τ' εὐπρεπέσιν*.

629. *ταῖσι γυναιξὶ πρὶν ἂν* Meineke, Blaydes, Velsen, following the views of Elmsley at Medea 215. *ταῖσι γυναιξὶν πρὶν* R. P¹. Bergler, and (except as aforesaid) recentiores. *ταῖς γυναιξὶν πρὶν* H. F. Aldus, Junta. *ταῖς γυναιξὶ πρὶν* the other editions before Kuster. *ταῖσι γυναιξὶ πρὶν* Le Fevre (in notes), Kuster.—*μικροῖς* R. H. F. vulgo. *μικροῖσσι* P¹. *σιμοῖς* was suggested by Lennep and Bergk, and is read by Velsen.—*χαρίσωνται* H. vulgo. *χαρίσονται* R. *χαρί* F. *χωρὶς* P¹. "auctore Porsono legendum *χαρίσασθαι*," Elmsley in his note to Tyrwhitt partly quoted on the preceding verse. And so Reisig, and Elmsley himself on Medea 215.

631. *δημοτικὴ γ'* R. P¹. Bentley, Brunck, recentiores. The *γ'* is omitted in all editions before Brunck. *δημοτικὴν* H. F.

633. This line, again, is omitted in F. P¹. *ἐμβάδ' ἔχων* R. Invernizzi, recentiores, except as hereinafter mentioned. *ἐμβάδ'* (without *ἔχων*) H. *ἐμβάδι γ'* editions before Brunck. *ἐμβὰς δή γ'* Le Fevre (in notes), Brunck. Before the true reading was known Bentley jotted down "Forte propria nomina sub illis latent *Ὅταν Ἐμβαδία γ' εἴπῃ Πρότερος*"; and in a note on Hesychius, *Ἐμβάδιον· παίζει ἐπὶ τούτῳ*, Heinsius had written "vide Aristoph. in loco corrupto Eccles. 633." These suggestions are superseded by the discovery of R.'s reading, yet Meineke, reverting to them, introduces *Ἐμβαδίων* into the text, and is followed by Velsen.—*προτέρῳ* Le Fevre (in notes), Brunck, Bekker, Velsen. *πρότερος* R. H. vulgo.

634. *διαπραξάμενος* R. H. vulgo. *παρατραξάμενος* F. P¹. Junta, Gormont.

635. *αὐτοῦ* R. P¹. Le Fevre, recentiores. *αὐτοῦ* F. H. editions before Le Fevre.

636. *διαγιγνώσκειν* R. Brunck, recentiores. *διαγινώσκειν* H. F. P¹. editions before Brunck.—*τί δὲ δὴ* R. H. vulgo. *τί δαὶ δὴ* F. P¹. Junta, Gormont.—*πατέρας γὰρ* Le Fevre (in notes), Bentley, Kuster, recentiores. *πατέρας* (without *γὰρ*) R. F. P¹. editions before Kuster. *πρᾶσαν* H., but *πρᾶς* is merely a contraction,

retained in the oldest editions, for *πατέρας*, and *αν* represents some other word, probably *γὰρ*.—*τοῖσι χρόνοισιν* R. H. Kuster, recentiores. *τοῖσι χρόνοισι* editions before Kuster. *τοῖς χρόνοισι* F. *τοῖς χρόνοις* P^1.

638. *ἐξῆς* R. H. F. vulgo. The word is omitted in P^1.—*τότε πάντα. τὸν πάντα* MSS. vulgo. The *τὸν* is quite out of place, and Blaydes writes *πάντ' ὄντα*, which makes a strange jingle with *γέροντα*; while Velsen removes *ἄγουσ'* from its place in the line, and wrote *ἄγουσιν* after *ἐξῆς*. *τότε* seems a simpler alteration.

639. *ὄντα* R. F. P^1. Fracini, Gelenius, recentiores. *ἴοντα* H. Aldus, Junta, and the other editions before Gelenius.

641. *ἐπιτρέψει* H. F. P^1. vulgo. *ἐπιτρίψει* R. Fracini.—*ἔμελ'* R. P^1. Fracini, Zanetti, recentiores. *ἔμελλ'* H. F. *ἐμ'* Aldus, Junta, Gormont.

643. *τὸν ἐκείνου*, sc. *πατέρα*, that is the father of the *intervener*. This seems to me the right reading, giving the right meaning. I have no doubt that Le Fevre supposed his suggestion *τὸν ἑαυτοῦ* would mean the same thing, but it would really mean the father of the *striker*, and was rightly condemned by Bentley. *αὐτὸν ἐκεῖνον* MSS. vulgo. *αὑτοῦ κεῖνον* Bothe. *αὐτὸν κεῖνος* Bergk.—*τύπτῃ* H. F. vulgo. *τύψῃ* P^1. *τύπτει* R.—*δρῶσιν* Kuster, recentiores. *δρῶσι* MSS. editions before Kuster.

645. *Λευκόλοφος. Λευκολόφος* R. Fracini, and all subsequent editions before Kuster. *Λευκολόφας* H. F. P^1. Aldus and Junta. Kuster silently restored the reading of Aldus, which has since been followed.—*πάππαν* (as elsewhere in Aristophanes) Brunck, recentiores. *πάπαν* MSS. editions before Brunck.—*καλεῖ* R. F. P^1. Junta, recentiores, except as hereafter mentioned. *καλῇ* H. Aldus. *καλοῖ* Brunck, Dindorf, Bergk.

647. *φιλήσειεν* R. H. vulgo. *φιλήσει* F. P^1.—*αὐτοῦ* Bekker, recentiores. *αὐτοῦ* MSS. editions before Bekker. Mehler suggests *σ' αὐτοῦ*. Bergk says "Malim *αὐτὸν*," but this is probably only designed to support his own ridiculous suggestion, that this degraded Aristyllus is meant for the great and noble philosopher, some of whose theories the poet is here engaged in caricaturing, a suggestion so irrational, that I should not have thought it worthy of mention, had not Mr. Browning been deluded into taking it seriously, and introducing it into the poem which he calls "Aristophanes' Apology."

648. *γ' ἂν* R. F. P^1. vulgo. *μ' ἂν* H. Aldus. *τἂν* (probably Bentley, though in the Classical Journal his marginal note is given as *τν ἂν*) Lenting, Cobet (N. L. 60), Bergk, Meineke, Blaydes, Velsen. But the particle *γ'* seems required—*If he kiss me, he shall at all events smart for it.*

649. *πρότερον* R. H. P^1. vulgo. *τὸ πρότερον* F.—*γέγονεν* R. Brunck, recentiores. *γέγονε* H. F. P^1. edd. before Brunck.—*πρὶν* R. H. P^1. vulgo. *πρὸς* F.

650. *δέος μὴ* R. H. vulgo. *δέος οὐ μὴ* F. P^1. Junta, Gormont.—*φιλήσῃ* R. H. F. vulgo. *φιλήσει* P^1.—*ἐπεπόνθειν* R. F. P^1. Kuster, Bergler, Bergk. *ἐπεπόνθην* H. editions before Kuster. Bentley saw that this would not do, and wrote "Lege *ἐπεπόνθειν* vel *-θη* Attice." Of course he was well aware that either form was equally correct, but Brunck, a great offender in substituting the forms which

were used by the Athenians only, for those which were used by the Athenians in common with the other Hellenic peoples, wrote *ἐπεπόνθη* in defiance of all the MSS. and (save as aforesaid) has been followed by subsequent editors.

651. *τίς* R. F. P^1. vulgo. *τῆς* H.—*σοὶ δὲ* H. F. P^1. vulgo. *σὺ δὲ* R.

652. *λιπαρῷ* Bentley (referring to Plutus 616), Bothe, recentiores. *λιπαρῶς* R. H. F. edd. before Bothe, except Brunck and Bekker, who with P^1. read *λιπαρὸν*, a very probable reading, as an epithet of *δεῖπνον*.

654. *ἡμεῖς* R. H. F. vulgo. *ὑμεῖς* P^1.—*ὑφανοῦμεν* R. H. P^1. vulgo. *φανοῦμεν* F.

655. *ἦν τις* R. vulgo. *ἤτις* F. *εἴ τις* H. *ὅταν* P^1.—*τῳ* R. H. vulgo. The old editions write it *τῷ* but this was corrected by Bentley and Bergler. *τῶν* F. *τις* P^1.

656. *ἐκτίσει* H. F. P^1. vulgo. *κτίσῃ* R.—*οὐ γὰρ τῶν κοινῶν γ' ἐστὶ* MSS. vulgo. Not realizing that some such preposition as *ἐκ* is to be understood from the preceding *πόθεν*, some critics have endeavoured to introduce *ἐκ* here. Blaydes says "*οὐ γὰρ δὴ 'κ τῶν κοινῶν γε* Cobet. Quod recipiendum duxi." He then propounds three conjectures of his own. (1) *οὐ δὴ 'κ τῶν κοινῶν γ' ἐστὶ*. (2) *οὐκ ἐκ τῶν κοινῶν γ' ἐστὶ*. (3) *ἐκ γὰρ τῶν κοινῶν γ' οὐχί*. His third conjecture he introduces into the text; and so, with the change of *ἐκ* into *ἀπὸ*, Velsen.

657. *δίκαι* R. H. vulgo. *δίκαια* F. P^1.—*τουτὶ δὲ πόσους* Le Fevre (in notes), Kuster, recentiores, except as hereafter mentioned. *τουτὶ πόσους* editions before Kuster, except that Junta has *τουτὶ πόσ'*. Bentley suggested *τουτί γε πόσους* or *τουτί γ' ὁπόσους*. The MS. readings are *τουτὶ πόσσ'* H. F. *τουτὶ πάλιν* P^1. *τουτί τ' οὖπος* R. This last reading looks very like *τουτὶ τοῦπος*, and Meineke accordingly reads *τουτὶ τοῦπος σ'*, in which he is followed by Holden and Velsen. Between these two readings *τουτὶ δὲ πόσους* and *τουτὶ τοῦπος σε*, it is very difficult to decide. The latter comes nearer to the MSS., and the rejoinder of Chremes, which immediately follows, is perhaps more suitable to a definite statement made than to a question put by the preceding speaker, though the question sufficiently indicates the speaker's opinion. On the other hand the former reading is far more in the tone which Blepyrus has assumed throughout the dialogue, and is just like his interruption in 562 supra. And on the whole, though with great hesitation, I have thought it best to retain it. Blaydes reads *Τουτὶ δέ γ' ὅσους*.

658. *ταύτῃ γνώμην* Reisig, Dindorf, Meineke, Holden, Blaydes. *ταύτην γνώμην* MSS. vulgo. *ταύτῃ γνώμῃ γ'* Toup.—*τάλαν οὕνεκ'* R. H. vulgo. *τάλαν εἵνεκ'* F. P^1. Blaydes.

659. *ἑνὸς εἵνεκα* MSS. vulgo. *ἑνὸς οὕνεκα* Brunck, Invernizzi, Dindorf, Meineke, Holden. Meineke is so resolute in his determination to keep Aristophanes to one form that he actually changes *ἕνεκεν* in the earlier part of the line to *οὕνεκα*.

660. *ἐξαρνῆται* H. F. P^1. vulgo. *ἐξαρνεῖται* R.

661. *πάντων* R. H. F. vulgo. *πάντως* P^1. *πάντας* Junta. *ὄντων* is omitted by F. P^1. and Junta.

662. *εὖ σε διδάσκει*. The reason for this reading is given in the Commentary. *εὖ γε διδάσκεις* MSS. vulgo.

663. *τῆς αἰκείας* R. Bekker, Blaydes. And this is the form which both Dawes (ad loc.) and Elmsley prefer. "Scribendum *αἴκεια*," says the latter critic on Soph. Oed. Col. 748, "ostendit analogia. Substantiva omnia ab adjectivis in *-ὴς* derivata, aut *εἰ* dipthongum ut *εὐσέβεια* aut correptum ut *ἀμαθία*, in penultima habent apud Atticos. Recte igitur *ἀεἰκεια* ab *ἀεικὴς*, *αἴκεια* ab *αἰκὴς*." *τῆς αἰκίας* H. F. P^1. vulgo. But the genitive has offended some, and Dawes proposed *τὰς αἰκείας*. The genitive, however, appears to depend upon some such word as *τὴν τιμὴν*, or *τὸ τίμημα*, understood after *ἐκτίσουσιν*. Others have objected to the article *τῆς*. "Vix puto articulum unquam addi in *αἰκίας ὕβρεως*, etc., *δίκη*," says Dobree, and he therefore proposes *τὴν αἰκίας*, which is introduced into the text by Meineke, Holden, Blaydes, and Velsen. But Dobree's remark that you would always say *ὕβρεως δίκη* not *τῆς ὕβρεως δίκη*, and the like, though true, seems quite irrelevant here; where the meaning is that "they who strike others will pay the penalty of *their assault*," not "will have an *action of assault* brought against them." —*τύπτοντες* MSS. Junta, Gormont, Portus, recentiores. *κλέπτοντες* the other editions before Portus. Bentley suggested *ληφθέντες*.

664. *ὑβρίζωσιν* R. P^1. Kuster, recentiores. *ὑβρίζωσι* H. and, except as hereinafter mentioned, the editions before Kuster. *ὑβρίζουσι* F. Junta, Gormont.

665. *ταύτης* R. Bekker, Bergk, recentiores. *ταίτην* H. F. P^1. the other editions before Bergk.

666. *αὖθις* R. Invernizzi, recentiores. The word is omitted by H. F. P^1. and all the editions before Invernizzi. To supply the missing foot, Le Fevre proposed to insert *ἐξῆς* before *ὑβριεῖται* and Kuster *πώποτε* before *φαύλως*. Bentley and Tyrwhitt proposed *οὐδεὶς* after *φαύλως*, and Brunck so read.

667. *κλέψει μετὸν αὐτῷ* Brunck, recentiores. All the editions before Bergler read *κλέψαιμι τὸ 'μαυτοῦ*. Kuster observed that this was not in accordance with Attic usage. "Nam Attici," he said, "non solent vocabulum *ε* post articulum *τὸ* elidere, sed potius per crasin duas illas syllabas in unam contrahere, dicentes *τοὐμαυτοῦ*, ut *τοὐμὸν* pro *τὸ ἐμὸν*, *τοὔπος* for *τὸ ἔπος* et sexcenties alia." He therefore proposed a reading which he found in Suidas (to which Bentley had already called attention) *κλέψαι, μετὸν αὐτῷ*. And Bergler so reads. And this is found to be the reading of all the MSS. But both Brunck and Porson pointed out that the true reading must be *κλέψει*, and this is universally accepted.

668. *οἵκοι γε* R. H. vulgo. *οἵκοι* (omitting *γε*) F. P^1.

669. *οὐδ' ἤν γε ... πρότερον*. These words are taken from Praxagora and given to Blepyrus (as a question) by Dobree, Meineke, Holden, and Velsen. But this is a change for the worse. It leaves Praxagora's speech a mere pointless jest: and the *ὥσπερ πρότερον* is quite in her style, as supra 609. For *θύραζ'* (MSS. vulgo), Meineke and Holden write *θύρασ'*, I know not why.

670. *δώσει*. Bergk proposes *δώσεις*, which Meineke reads. The alteration must have occurred to everybody, but the third person is more in accord with what follows.

671. *ἐκείνου κομεῖται* R. F. P^1. Inver-

nizzi, recentiores. *κωμιεῖτας ἐκείνου* H. editions before Invernizzi.

672. *κυβεύσουσ'* R. H. F. vulgo. *κυβεύσουσιν* P¹. Brunck, Bothe. This is doubtless a correction by P¹. to save the metre, since H. F. P¹. and all editions before Invernizzi read *ἆρ'*. But Invernizzi and all subsequent editors have *ἄρ'*. Both Invernizzi and Bekker attribute this reading to R., and I think that this must be right, for Invernizzi could not have invented it himself. In 668 they attribute *ἆρα* to R. as well as the other MSS. On the other hand, Velsen says that R. reads *ἄρα* in 668, and that with this exception all the MSS. read *ἆρα* both in 668 and 672. Velsen is a most careful and excellent transcriber, but in this case I think that he must be wrong.—*ἄνθρωποι* MSS. vulgo. *ἆνθρωποι* Dindorf, Bergk, recentiores. But the article seems quite out of place here.

673. *τὴν δὲ δίαιταν* R. H. P¹. vulgo. *τὴν δίαιταν* F. Junta, Gormont.—*πᾶσιν* R. P¹. Kuster, recentiores. *πᾶσι* H. F. editions before Kuster.

674. *συρρήξασ'* R. H. vulgo. *συρρήξας* F. P¹.

675. *εἰς ἀλλήλους* R. P¹. Invernizzi, Bekker, Dindorf, Bothe, Bergk. Dindorf suggested *εἰς ἀλλήλων*, which is read by Meineke and Holden. *ὡς ἀλλήλους* H. F. vulgo. But the *ὥστε* and *ὡς*, so close together, would be very inharmonious.

676. *τὰ δικαστήρια* H. and (except that it has *δισκατήρια*) R. vulgo. *τὰ δὲ δικαστήρια* F. P'.—*στοιὰς* R. H. vulgo. *στοὰς* F. P¹. Brunck (not knowing that any MSS. had *στοιὰς*) read *στωὰς*, and is followed by Invernizzi and Bothe. But Elmsley (at Heracleidae 431) shows that *στοιὰ* is the true spelling, like *ποιὰ*, *ῥοιὰ*, *χροιά*. A similar difference occurs infra 684, 686.—*ἀνδρῶνας πάντα* R. F. P¹. vulgo. *ἀνδρῶν 'πάντα* H.

678. *παιδαρίοισιν* R. P¹. Bekker, recentiores. *παιδαρίοισι* H. F. editions before Bekker.

680. *χάριέν γε* R. F. P¹. vulgo. *χάριέν τε* H. and Aldus only.

681. *καταθήσω* H. F. P¹. vulgo. *καθήσω* R.

682. *κᾆτα στήσασα* H. vulgo. *κᾶτα στήσασ'* R. *καταστήσασα* F. P¹.—*ἕως ἂν* MSS. vulgo. "Correxi *ὅπως ἂν*"—Blaydes.

683. *ἀπίῃ* H. F. P¹. vulgo. *ἀπήει* R.

684. *κηρύξει* R. H. vulgo. *κήρυξε* F. *κηρύξῃ* P¹. *κηρύξῃ* Velsen, placing a comma after *δειπνεῖ*, but this seems to make no sense.

685. *τὸ δὲ θῆτ' ἐς τὴν παρὰ ταύτην* R. and (with *εἰς* for *ἐς*) H. vulgo. *τὸ δὲ θῆτ' ἐστι παρ' αὐτὴν* F. *τοὺς δ' ἐκ τοῦ θῆτα παρ' αὐτὴν* P¹., attempting, as usual, to correct the line. Brunck, knowing no MS. but P¹., altered the *τὸ δὲ θῆτ'* of the common reading into *τοὺς θῆτ'*, with *λαχόντας* understood.

687. *κάπτωσιν* R. H. Bentley, Kuster, recentiores. *κάπτωσι* F. P¹. Fracini, Grynaeus, Gelenius, Portus, Scaliger, Le Fevre. *κάμπτωσι* all editors (except as aforesaid) before Portus. And one would certainly have expected Praxagora's emphatic "Μὰ Δία but to dine" to be a retort upon something more unlike dining than "To gobble."—*ὅτῳ* H. F. vulgo. *ὅτο* R. *ὅταν* P¹. The true arrangement of this line was first pointed out by Bentley and Tyrwhitt.

688. *τούτους* H. F. P¹. vulgo. *τούτοις* R.—*ἀπελῶσιν* R. H. P¹. vulgo. *ἀμπελῶσιν*

F.—*ἅπαντες* MSS. Brunck, recentiores. *ἅπαντας* editions before Brunck.

689. *οὐκ ἔσται* R. Fracini, Gelenius, Portus, recentiores. *οὐκ ἔστι* H. F. and (save as aforesaid) editions before Portus. *οὐκέτι* P¹.

690. *παρέξομεν* R. H. F. vulgo. *παρέξω* P¹. "fortasse recte," says Dr. Blaydes, not observing, I presume, that the next line commences with a vowel.

692. *ἅπεισιν* H. P¹. Brunck, recentiores. *ἅπεισι* F. editions before Brunck. *ἅπισι* R.

693. *κατὰ τὰς διόδους* R. H. vulgo. *κατὰ διόδους* F. P¹.

694. *ἀπὸ δείπνου* F. P¹. and (the *-ου* being a correction of *-ων*) H. vulgo. *ἀπὸ τοῦ δείπνου* R.

695. *λέξουσιν* R. H. P¹. vulgo. *λέξουσι* F.

699. *πρότερον* R. H. P¹. vulgo. *πότερον* F. Junta, Gormont.

701. *τοῖς εὐπρεπέσιν δ'* Bentley, Dindorf, Bergk, recentiores. *τοῖς δ' εὐπρεπέσιν* MSS. editions before Brunck. *τοῖς δ' εὐπρεπέσίν γ'* Brunck, Invernizzi, Bekker, Bothe.

702. *οἱ φαυλότεροι* MSS. vulgo. *αἱ φαυλότεραι* Brunck, Invernizzi, Bekker.

703. *ἐροῦσιν* R. H. vulgo. *ἐροῦσι* F. P¹. — *θεῖς* R. H. vulgo. *θεὸς* F. P¹. Junta.

706. *προτέροις* R. H. vulgo. *πρότερον* F. *προτοῦ* P¹. Dr. Blaydes changes the datives into accusatives in this and the preceding line.—*βινεῖν* R. H. P¹. vulgo. *κινεῖν* F.

707. *λαβόντας* R. H. vulgo. *λαβούσας* F. P¹. Junta, Gormont.

709. *προθύροισι* MSS. Bentley, Brunck, recentiores. *προθύροις* editions before Brunck.

710. *ταῖτ'* R. H. F. vulgo. *τοῦτ'* P¹.—*ἀρέσκει* R. F. P¹. vulgo. *ἀρέσκειν* H.

711. *τἄρ'* R. Brunck, recentiores. *ἄρ'* H. F. P¹. editions before Brunck. Le Fevre proposed *νῦν*, and so Bentley.

713. *κηρύκαιναν* MSS. Junta, Grynaeus, Kuster, recentiores. *λῃρύκαιναν* the other editions before Kuster.

714. *ἀνάγκη* R. H. P¹. vulgo. *ἀνάγκην* F.

716. *εὐωχῆσθε* H. F. P¹. vulgo. *εὐωχεῖσθε* R.—*σήμερον* MSS. edd. before Brunck. *τήμερον* Brunck, Bekker, recentiores. This is, of course, Brunck's constant fallacy of changing the *Atticum* into the *magis Atticum*. He acknowledges that *σήμερον* is *bene*, but thinks it *minus bene* than *τήμερον*.

717. *εὐωχησόμεσθα* R. Scaliger (in notes), Le Fevre (in notes), Kuster, recentiores. *εὐωχησόμεθα* H. P¹. edd. before Kuster. *εὐοχησόμεθα* F.

719. *τουτογί* Bentley, Brunck, recentiores. *τοῦτο τί* H. F. P¹. edd. before Brunck. *τουτοτί* R.

720. *ἔχωσιν αὗται* R. H. P¹. vulgo. *ἔχωσι αὗται* F. *αὗται* means the women who form the Chorus. Not understanding this, Brunck altered the words into *ἔχωμεν αὐταὶ*, which is followed by Invernizzi. And indeed Scaliger had previously suggested *ἔχωμεν*. Invernizzi, however, in his note ("incredibili sagacitate," says Dindorf in his notes to that edition) suggested *μὴ 'χωσιν* which Bothe adopts, with *αὐταί*. Bergk has *ἔχωσιν αὐταί*.

721. *οὐχὶ* MSS. vulgo. *οὐκέτι* Herwerden, Meineke.

724. *κατωνάκην* Tyrwhitt, Dobree, Meineke, recentiores. *κατωνάκῃ* Grynaeus, Bergler, and the subsequent edi-

tions before Meineke. *κατωνάκη* MSS. and the other edd. before Bergler.

725. *παρακολουθῶ* R. H. P¹. vulgo. *παρακολουθῶν* F. Junta.

726. *λέγωσί μοι ταδί* R. F. P¹. vulgo. *λέγωσί με ταδί* H. Junta. Blaydes proposes four corrections (1) *λέγωσι ταῦτά με*, (2) *ταδὶ λέγωσί με*, (3) *λέγωσι τοιαδὶ*, (4) *λέγωμαι τοιαδί*. He himself introduces the third, and Velsen the second, into the text.

727. *θαυμάζετε* R. F. P¹. vulgo. *θαυμίζεται* H.

728. *ἐγὼ δ'* MSS. vulgo. *ἔγωγε* Brunck, Invernizzi.—*ἀγοράν γε* R. F. P¹. vulgo. *ἀγοράν τε* H.

729. *προχειριοῦμαι* R. H. vulgo. *προχειροῦμαι* F. P¹.—*κἀξετάσω* R. H. F. vulgo. *κἀξετάζω* P¹. *κἀξετῶ* Cobet, Holden, Velsen.—After this line R. has XOPOY in the text, and so Bergk, Meineke, Holden, and Velsen. The other MSS. have no trace of a Chorus, but Brunck rightly thought that a Choral Ode must have dropped out somewhere, and unfortunately fixed its place two lines above, after *θαυμάζετε*. This, indeed, was his reason for changing *ἐγὼ δ'* into *ἔγωγ'*. Still more unfortunately, when the Ravenna MS. was discovered, Dindorf removed XOPOY from this place, where it is absolutely required, to the very unsuitable place which Brunck had guessed for it. And so Blaydes.

730. *χώρει σὺ* R. H. vulgo. F. and P¹. omit the *σὺ*.—*δεῦρο κιναχύρα* MSS. vulgo. *δεῦρ' ἡ κιναχύρα* Bachmann, Blaydes, Velsen.

732. *ἐντετριμμένη* MSS. vulgo. Aldus, Fracini, and Gelenius have *τετριμμένη* in the text, but in each case the marginal Scholium gives *ἐντετριμμένη*.

733. *στρέψασ'* F. P¹. Le Fevre (in notes), Kuster, recentiores, except as hereinafter mentioned. *στρέψασα* R. H. editions before Kuster. *τρέψασα* Cobet, Meineke, Holden, Blaydes.

735. *οὐδ' ἄν, εἰ* R. F. P¹. Fracini, Grynaeus, Portus, Kuster, and all subsequent editors before Bergk. *οὐδ' ἂν εἰς* H. and (save as aforesaid) all editions before Kuster. The ellipse of the words "*would you be more black*," is no doubt very strange. Bentley proposed *οὐδαμῶς*, or *οὐ γὰρ ἥ*, or *οὐ γὰρ οὖν*. Dobree in his note on Porson's Plutus 886, suspected that a line had dropped out, but in his Addenda to that note, observed that the ellipse might be defended by Lysistrata 307, *οὐκοῦν ἄν, εἰ τὸ μὲν ξύλω κ.τ.λ.* In his own Adversaria, published after his death, he again advances the theory of a lost line. Halbertsma proposed *ὡς ἂν εἰ* which is adopted by Bergk, Blaydes, and Velsen. Meineke reads *οἷ' ἂν εἰ*, which is followed by Holden.

736. *ἔτυχες* R. H. F. vulgo. *ἔτυχ'* P¹. Junta.

737. *ἴθ' ἡ* MSS. Le Fevre (in notes), Bentley, Brunck, recentiores. *ἴθι* edd. before Brunck.

738. *φέρε* R. H. P¹. vulgo. *φέρω* F.

741. *νύκτωρ* R. Invernizzi, Dindorf, Bergk, Holden, Blaydes. *νυκτῶν* H. F. P¹. vulgo.

742. *ὁ τὴν σκάφην* R. H. vulgo. F. and P¹. omit the *ὁ*, and so Junta.—*λαβὼν* MSS. vulgo. Meineke conjectured *λαχὼν*, which seems in every way an alteration for the worse, but Blaydes and Velsen adopt it.

743. *θαλλοὺς καθίστη* MSS. Grynaeus, Brunck, recentiores. *θαλλοὺς καὶ καθίστη*

editions (except Grynaeus) before Brunck. They make 743 a complete sentence, "bring the olive branches and set them here," placing a colon after 742, and leaving the words *τὰ κηρία* to shift for themselves. Le Fevre and Bentley saw that *κόμιζε* referred to *τὰ κηρία* and proposed *καὶ θαλλοὺς καθίστη*, but the MS. reading removes all difficulty.

744. *τὼ τρίποδ'* R. F. vulgo. *τὼ τρίδ'* H. Aldus, Junta. *τὸν τρίποδ'* P¹. Zanetti and Farreus have *τρίποδ'* omitting the *τὼ*.

746. ΑΝΗΡ P¹. gives no name to the new comer; but the other MSS. and most of the early editions call him *ἀνὴρ* or *ἄλλος φειδωλὸς*, *a niggard*. This is so obviously a misdescription, that later editors changed the name into ΑΝΗΡ Β. At last Beer came out with a fatuous suggestion that this restive and turbulent fellow is none other than the patient Chremes, with whom he has not one single characteristic in common, and Meineke and Holden actually give him that name in their editions.

747. *ἀνὴρ ἔσομαι* MSS. Junta, Gormont, Grynaeus, Brunck, recentiores. All the other editions before Brunck omit *ἀνὴρ*, no doubt because they mistook it for the speaker's name; indeed, Zanetti and Farreus preserve *ἀν.* in that capacity. Scaliger suggested *νὴ Δι'*, which Kuster and (apparently) Bergler approved, but did not adopt.

748. *οὐδέποτέ γ'* Porson, Elmsley (at Ach. 127), Dindorf, Meineke, Holden, Blaydes, Velsen. *γ' οὐδέποτ'* MSS. and the other editions before Bergk, who reads *'γὼ οὐδέποτ'*.

749. *πρώτιστον αὐτὰ* MSS. vulgo. "Correxi *πρώτιστα τοῦτο*" Blaydes, and so Velsen.

751. *οὕτως ἀνοήτως* R. H. Le Fevre (in notes), Kuster, recentiores. F. and P¹. omit the *οὕτως*, and so do all the editions before Kuster.—*ἐκβαλῶ* MSS. vulgo. "Dedi *ἀποβαλῶ*" Blaydes.

752. *πρὶν ἂν ἐκπύθωμαι* Porson, Meineke, Holden, and Velsen. *πρὶν ἐκπύθωμαι* R. F. P¹. Fracini, Grynaeus, Gelenius, Portus, and (except as herein mentioned) recentiores. *πρὶν ἐκπύθομαι* H. and the other editions before Portus. *πρὶν ἂν πύθωμαι* Elmsley (at Med. 215), Blaydes.

754. *πότερον* MSS. vulgo. Brunck changes this into *πότερα*, "ut magis Atticum."

756. *οὕτως* R. F. P¹. Junta, vulgo. *οὗτος* H. Aldus, Fracini, Gelenius, and the subsequent editions before Bergler. —*οὔ τι μὴ* MSS. vulgo. *οὔ τί που* Brunck, Blaydes, Velsen. *εἴ τι μὴ* Holden, from a conjecture of Meineke.

757. *πομπὴν πέμπετε* R. F. P¹. Junta, Gormont, Brunck, recentiores. *πομπὴ πέμπετε* Fracini, Gelenius, Rapheleng. *πομπὴν πέμπεται* H. *πομπὴ πέμπεται* the other editions before Brunck.

758. *ἀλλ' ἀποφέρειν* P¹. vulgo. *ἀλλὰ φέρειν* R. H. F. Fracini, Gelenius, Rapheleng, Invernizzi. But all have *ἀποφέρειν* two lines below.

759. *δεδαγμένους* R. H. vulgo. *δεδιδαγμένους* F. P¹.

761. *πῶς*; *ῥᾳδίως* MSS. vulgo. For *πῶς* we should rather have expected *ὅπως*, and *ῥᾳδίως* is not very suitable to the context; but none of the attempts to improve the text have been satisfactory, and we must needs take it as it stands. Bergk's suggestion is A. *κακο-*

δαίμων ἀρεῖς; B. νὴ τὸν Δία τὸν σωτῆρ' ἀποίσω. A. δαιμονᾷς. Meineke would add another line, A. πῶς; B. εἰ ῥᾳδίως αὐτὸς τὰ σαυτοῦ χρήματ' ἀποβαλεῖς τάλαν. Holden transposes several lines in the text, making them run thus—A. μὰ Δί' ἀλλ' ἀποφέρειν αὐτὰ μέλλω τῇ πόλει. B. μέλλεις ἀποφέρειν; A. πάνυ γε. B. πῶς; A. πῶς; ῥᾳδίως, ἐς τὴν ἀγορὰν κατὰ τοὺς δεδογμένους νόμους. B. Νὴ τὸν Δία τὸν σωτῆρα, κακοδαίμων ἄρ' εἶ, whilst Velsen, marking a lacuna in the text, proposes A. ὅπως; ὅτι Μέλλεις ἀποφέρειν ταῦτά γ' οὕτω ῥᾳδίως.

762. οὐχὶ H. F. P¹. vulgo. οὐ R.—με R. H. vulgo. F. omits the word. γε P¹.

767. τὸ ταττόμενον H. F. P¹. and almost all the old editions give the two lines from ὅτι τὸ ταττύμενον to μάλιστα πάντων, to the first citizen (Chremes). Tyrwhitt restored the humour of the passage by giving line 767 to the second citizen (the husband of the Second Woman); and he is followed by Bekker, Dindorf, Bergk, and all subsequent editors. In fact, however, R. has its mark for a new speaker here, and Fracini, Gelenius, and Rapheleng, all distribute the lines as Tyrwhitt does.

769. οὐ H. F. P¹. vulgo. οὐδὲ R. Invernizzi.—διανοεῖ R. H. F. vulgo. διανοῇ P¹.

770. πρὶν ἂν γ' ἴδω R. H. vulgo. πρίν γ' ἂν ἴδω F. πρίν περ ἂν ἴδω P¹., with its usual inclination to emend by conjecture.—ὅ τι βουλεύεται R. H. vulgo. ὅτι βούλεται F. Junta, Gormont. ὅτιπερ βούλεται P¹. again emending.

772. ἐπειθόμην MSS. vulgo. ἂν ἐπιθύμην Brunck. πεισθήσομαι Blaydes.

773. λέξουσι all printed editions. λέγουσι MSS. The last word of these and the three following lines is changed by Brunck from γὰρ into γοῦν, an alteration which is no improvement, and has found no acceptance.

775. πάντ' all printed editions. πάντα R. H. The word is omitted by F., and σύ γε is substituted by P¹. For ἀπολεῖς Reiske suggests ἀπόλοι'.

776. ὁ Ζεύς σέ γ' MSS. Brunck, recentiores. ὁ Ζεύς σ' editions before Brunck, except Fracini, who omits σέ γ' altogether.—ἐπιτρίψουσι MSS. vulgo. ἐπιτρίψειε crept into the text of Gelenius, and held its place in all subsequent editions before Brunck.

779. ἡμᾶς R. H. F. vulgo. ὅμως F. οἱ θεοί R. P¹. vulgo. θεοί (without οἱ) H. F.

780. χειρῶν γε τῶν ἀγαλμάτων so R. (except that for γε it had τε). Invernizzi followed R., but Reiske suggested γε, and this is adopted by Bekker, Dindorf, and all subsequent editors. χειρῶν τε is in fact the reading of all the MSS. and all the editions before Brunck. The readings before the discovery of R. for τῶν ἀγαλμάτων were very perplexing. καὶ τἀγάλματα F. P¹. Junta, Gormont, Grynaeus, and Brunck, the latter, however, changing the preceding τε into γε. καὶ [ἀγάλματα] (the latter word in brackets) Portus and subsequent editors before Brunck. καὶ τἀγαλμάτων Zanetti, Farreus, and Rapheleng. καὶ (omitting ἀγάλματα) and so leaving the line too short by an iambic dipody H. Aldus, Fracini, and Gelenius.

781. εὐχώμεσθα R. P¹. vulgo. εὐχώμεθα H. F. Junta.

782. χεῖρ' R. H. vulgo. χεῖρας F. χεῖραν P¹.

783. ὥς τι MSS. vulgo. ὥστε Bergler, Brunck, Invernizzi, Bothe. — δώσοντ' R. H. vulgo. δώσοντες F. P¹. Junta, Gormont.—ὅπως R. H. F. vulgo. ὡς P¹. —τι λήψεται P¹. vulgo. τί λήψεται R. F. τίς λήψεται H.

784. ἔα με τῶν προῦργου R. Portus, recentiores, except Brunck. ἔα με τὸν προῦργου H. editions before Portus, except as after mentioned. ἔα τῶν προῦργου F. Junta, Gormont. σύ γ' ἔα προῦργου P¹. whence Brunck read σύ γέ μ' ἐκ προῦργου.

785. συνδετέα H. F. P¹. Junta, Gormont, Portus, recentiores. συνδοτέα R. and the other editions before Portus.— ἱμάς R. H. vulgo. ἡμᾶς F. P¹.

788. τὸ μηδὲ περιμείναντα R. H. vulgo. τὸ δὲ μὴ παραμείναντα F. P¹. τὸ δὲ μὴ παρμείναντα Junta, Gormont.

789. τί δρᾶν R. F. P¹. Gelenius, Portus, recentiores. τί δρᾶς H. and the other editions before Portus. But I am not sure about Fracini, in whose edition, or at least in my copy of it, the final letter is very indistinct.

791. γένοιτο R. H. P¹. vulgo. γένηται F.

792. διᾴξειεν R. Fracini, recentiores. διίξειεν H. F. Aldus, Junta. διῄξειεν P¹.

793. παύσαιντ' ἂν H. F. P¹. vulgo. παύσαιντ' ἄρ' R. Invernizzi.

794. πάθοιμ' R. P¹. vulgo. πύθοιμ' H. F. Junta.

795. καταθείην Brunck, Dindorf, Bergk, recentiores. καταθείμην MSS. and the other editions.—μὴ γὰρ οὐ λάβοις ὅποι MSS. and all editions before Meineke. μὴ γὰρ οὐ λάβῃς ὅποι Heindorf (note on Phaedo), Meineke, Holden, and Velsen. μὴ γὰρ οὐχ ὅπου λάβῃς Blaydes, who contributes seven conjectures to the settlement of the difficulty: (1) that which he has introduced into the text, ὅπου having been previously suggested by Lenting, and λάβῃς by Heindorf; (2) μὴ γὰρ οὐχ ὁπόθεν λάβῃς; (3) μὴ οὐχ ὅπου λάβῃς μὲν οὖν; (4) μὴ οὐχ ὁπόθεν λάβῃς μὲν οὖν; (5) μὴ γὰρ οὐ λάβῃς ποθέν; (6) μὴ γὰρ οὐ λάβῃς πάλιν; (7) μὴ γὰρ οὐκ ἔχῃς φοβεῖ; Professor Palmer, in the essay to which reference has been made more than once, is so certain of his own emendation that it is only fair to give his own words. "We conceive we have discovered the true reading and explanation beyond all controversy. Citizen A is hasting to comply with the decree of the women that all property must be collected in a common store, and is removing all his household goods to deposit them in the appointed place. Citizen B is a mocker, and tells him there is no hurry, that the men are likely to repent of having committed the city to the women. A says in the passage before us, 'I'd be in a nice fix if I couldn't find a place to deposit my goods in,' thinking every one will be in such a hurry to obey the decree, that all available space in the agora will be taken up. To which Citizen B the mocker replies, if our view of the passage be right, 'It would be more reasonable to fear you would not find room to *throw* them, μὴ γὰρ οὐ βάλοις ὅποι. θάρρει, καταθήσεις κἂν ἔνης ἔλθῃς. You will find you will have space to put them down the day after to-morrow, never fear! At present it would be more reasonable to fear there will not be room enough in the agora to throw them about,'" 158 Quarterly Review, 370. To me this suggestion seems most improbable.

796. ἔνης MSS. vulgo. ἔνην Brunck,

under the impression that the word was so written in his only MS. P¹.: but according to Velsen *ἔνης* is found in P¹. as well as in R. H. F.

797. *τούτους* R. F. P¹. vulgo. *τούτοις* H.—*ταχὺ* R. Bekker, recentiores. *ταχεῖς* H. F. P¹. editions before Bekker.

798. *δόξῃ* H. F. P¹. vulgo. *δόξει* R.

799. *οἴσουσιν* MSS. vulgo. *κομιοῦσιν* Velsen.—*κομίσωσι*. For this word Tyrwhitt proposed *οἴσωσι*, on which Elmsley remarks, "Miror Tyrwhittum *μὴ οἴσωσι* potius quam *μὴ 'νέγκωσι* scripsisse." I do not understand that Elmsley proposed to read *'νέγκωσι*, but Dr. Blaydes introduces it into the text.

800. *ἦν δὲ μὴ κομίσωσι* R. H. vulgo. F. and P¹. omit this speech, and the next of Chremes, so that the words *ἦν δὲ κρείττους ὦσι, τί*; form the conclusion of this line. For this second *μὴ κομίσωσι* Dobree proposed to read *κωλύσωσι*, and Meineke and Holden do so.

801. *μαχούμεθ' αὐτοῖς* R. F. P¹. vulgo. *μουχούμεθα τοῖς* H. *μαχούμεθα τοῖς* Aldus and Junta.

802. *ἄπειμ' ἐάσας* vulgo. Tyrwhitt suggested *ἄπει μ' ἐάσας*, which is adopted by Bergk and Velsen. The line is omitted in F. P¹., and the letters and accents being identical, it is impossible to say whether R. H. (and perhaps Aldus) read *ἄπειμ' ἐάσας* or *ἄπει μ' ἐάσας*. —*κωλύσωσι* so I think we should read for the unmeaning *πωλῶσ' αὐτὰ* of the MSS. and editions. See the Commentary.

806. *πάνυ γ' ἂν οὖν* MSS. vulgo. *πάνυ γ' ἄν, οἶμ'* Blaydes.

807. *πολὺ γὰρ* MSS. vulgo. *πολλὴ γὰρ* Junta, Gormont. At the commencement of the line Meineke proposes to change the *αὖτ' εἰσενέγκοι* of the MSS. and editions into *αὐτοῖς ἐνέγκοι*, and the change is made by Blaydes and Velsen.

808. *πλεῖν ἢ* R. H. P¹. vulgo. *πλεῖς* F. *πλεῖν εἰ* Junta, Gormont.

809. *Καλλίμαχος δ'* MSS. vulgo. The *δ'* is omitted in Aldus.

810. *πλείω* R. H. Aldus, Fracini, Gelenius, and all subsequent editors before Brunck, and afterwards Dindorf, Bergk, and all subsequent editors except Blaydes, who reads *πλεῖν γε*. *πλεῖον* P¹. and (altered from *πλείω*) F. and all other editors. In H. F. P¹. and all editions before Dindorf the entire line was continued to the same speaker; but R. has the sign of a new speaker before *πλείω*, and the line is divided as in the text by Dindorf, Bergk, and all subsequent editors.—*Καλλίου* R. H. F. vulgo. *κάλλιον* P¹.

812. *δεινά γε* MSS. vulgo. *δεινόν γε* Reisig, Blaydes. *δεινὸν* Cobet, Meineke, Holden, Velsen.

813. *ἀεὶ γιγνόμενα* R. Brunck, recentiores. *αἰεὶ γινόμενα* H. F. P¹. edd. before Brunck.

814. *οὔδοξε τὸ* R. H. F. vulgo. *ἄδοξε τὰ* P¹. Brunck.

816. *ἐψηφισάμεσθ'* R. H. vulgo. *ἐψηφισάμεθ'* F. P¹. Junta, Gormont, Brunck, Bekker, Dindorf, Meineke, Holden, Blaydes.

817. *ἐγένετ'* R. H. F. vulgo. *ἐγίνετ'* P¹.—*βότρυς* H. F. P¹. vulgo. *ὁ βότρυς* R.

818. *γνάθον* R. F. P¹. vulgo. *γλιάθον* H. Aldus.—*χαλκῶν* R. H. F. vulgo. *χαλκοῦς* P¹.

821. *ἀνέκραγ' ὁ κῆρυξ* R. H. vulgo. *ἐνέκραγε κῆρυξ* F. P¹.

822. *χαλκοῦν* MSS. vulgo. *χαλκὸν* Pollux (ix. segm. 93), Dindorf, Bergk, recentiores.

823. *ἡμεῖς* MSS. Junta, Grynaeus, Kuster, recentiores. In all the other editions before Kuster *ἡμεῖς* was omitted, and Scaliger proposes *τί δ'*; *οὐκ ἔναγχος τοῦθ' ἅπαντες ὤμνυμεν*; The discovery of the MS. reading has dispensed with Scaliger's conjecture; but Blaydes retains the *τί δ'* for *τὸ δ'*.

825. *τεσσαρακοστῆς* MSS. vulgo. *τετταρακοστῆς* Brunck, Dindorf, Bergk, recentiores.—*ἐπόρισ'* R. P¹. Scaliger (in notes), Bergler (in notes), Brunck, recentiores. *εὐπόρισ'* H. F. edd. before Brunck.

826. *κεὐθὺς* Kuster, recentiores. *καὐθὺς* MSS. edd. before Kuster.—*Εὐριπίδην* R. F. P¹. vulgo. *Εὐριπίδης* H.

827. *ὅτε δὴ δ'* H. F. P¹. Bentley (referring to 195 and 315 supra), Brunck, Bekker, recentiores. *ὅτε δή θ'* R. Invernizzi. *ὅτε δ' ἦ δ'* (or *ὅτε δ' ἤδ'* for *ἤδη*) the other editions before Bekker.—*ἐφαίνετο* R. H. vulgo. *ἐμφαίνεται* F. P¹. *ἐφαίνεται* Junta.

828. *ἤρκεσεν* MSS. vulgo. "Dedi *ἤρκεσε*" Blaydes. Scaliger suggested *ἤρεσεν*.

829. *κατεπίττου* R. P¹. vulgo. *κατεπίπτου* H. F.

830. *οὐ ταυτὸν* H. F. P¹. vulgo. *οὔτ' αὐτὸν* R.

831. *ἅς γ'* H. F. P¹. vulgo. *ἃς* R. Dindorf, Bergk, Meineke, Holden, Velsen.

832. *κατουρίσωσι* P¹. vulgo. *κατουρήσουσι* R. H. F. Junta.

833. *σὺ* MSS. Scaliger (in notes), Brunck, recentiores. *σοι* editions before Brunck.—*τἀνάφορον* R. H. vulgo. *τἀνόφορον* F. P¹.

834. ΚΗΡΥΞ R. H. vulgo. F. and P¹. omit the name. ΚΗΡΥΚΑΙΝΑ Le Fevre and one or two recent editors.

835. *εὐθὺ* R. F. P¹. vulgo. *εὐθὺς* H.

836. *ὑμῖν* Portus, Scaliger, Le Fevre, Brunck, Bekker, recentiores. *ἡμῖν* MSS. and all other editions before Bekker.—*ἡ τύχη* H. F. P¹. vulgo. *εἰ τύχοι* R.

837. *φρίσῃ* H. F. P¹. vulgo. *φράσει* R. —*ὅποι* R. H. F. vulgo. *ὅπου* P¹. Brunck, Invernizzi, Bergk, Meineke, Velsen.

838. *ἐπινενησμέναι* Brunck, Dindorf, Meineke, recentiores. *ἐπινενασμέναι* MSS. vulgo.

840. *νενασμέναι* MSS. vulgo. Kuster suggested *ἐστρωμέναι*, Bothe *κεκασμέναι*, Brunck *νενησμέναι*, and Meineke *σεσαγμέναι* which Blaydes adopts.

841. 842. *κρατῆρας ἐγκιρνᾶσιν* Dawes, Brunck, recentiores, except Bekker and Dindorf. *κρατῆρα συγκιρνᾶσιν* R. editions before Brunck. *κρατῖνα συγκιρνᾶσιν* H. F. P¹. And in the following line *ἑστᾶσ'* R. F. Scaliger (in notes), Bekker, recentiores. *ἑστῶσ'* (id est, *ἑστῶσαι*) H. editions before Brunck. *ἱστᾶσ'* P¹. *ἱστᾶσί τ'* Brunck, Invernizzi. Thus, before Dawes, the reading was *κρατῆρα συγκιρνᾶσιν αἱ μυροπώλιδες* *Εστῶσ'* *ἐφεξῆς* "Poculum temperant unguentariae mulieres, ordine stantes" Le Fevre. Dawes in his note on Wasps 576, lays down the rule *poetis Atticis non licuisse ullum diphthongum elidere*, and in proceeding to prove it, comes to the present passage, and observes, "Unicusne obsecro crater satis erat quo se invitarent universi cives Athenienses? Nam omnes vocati erant. Profecto si cui forte lectio vulgata adrideat, ab eo cognoscere impense velim, primo quanta crateris magnitudo; deinde qualis figura, ad quam mulieres non jam *ἐν κύκλῳ* sed *ἐφεξῆς* starent, censenda videatur. Interim vero crediderim haud exiguum fuisse craterum numerum, ac proinde rescribendum esse *κρατῆρας ἐγκιρνᾶσιν αἱ μυροπώλιδες*

'Εστῶτας ἐφεξῆς." Every subsequent editor, except Bekker and Dindorf, has accepted the emendation of the first line, but nobody has accepted the emendation of the second. Porson (at Orestes 1645) after discussing Dawes's suggestion proposes *κρατῆρας οὓς κιρνᾶσιν αἱ μυροπώλιδες 'Εστᾶσ' ἐφεξῆς*, and Bekker adopts this in its entirety. But all subsequent editors have kept the *μυροπώλιδες* from the wine-cups; and treat *κρατῆρας ἐγκιρνᾶσιν* as one sentence, and *αἱ μυροπώλιδες ἑστᾶσ' ἐφεξῆς* as another.

843. λαγῷ' R. H. vulgo. λαγὼ F. P[1].—*ἀναπηγνύασι* R. H. F. vulgo. *ἀναπηγνύουσι* P[1].

844. *φρύγεται* R. Scaliger (in notes), Brunck, recentiores. *φρύγονται* H. F. and all editions before Brunck, though both Kuster and Bergler in their notes agreed with Scaliger. *φρύσσεται* P[1].—*τραγήματα* R. F. P[1]. vulgo. *τρυγήματα* H.

845. *αἱ νεώταται* MSS. vulgo. *αἱ νεώτεραι* Bothe, Meineke, Holden, Blaydes.

846. Σμοῖος Dindorf (in notes), Bergk, recentiores. *σμοιὸς* R. H. vulgo. *σμυὸς* F. P[1]. Junta.

848. *κονίποδα* MSS. vulgo. *κονίποδας* Brunck ("Poterat etiam *κονίποδε*" observes Dindorf), Meineke, Holden, whilst Blaydes adopts Dindorf's observation and reads *κονίποδε*. The singular is clearly right; to the *χλανίδα* and *κονίποδα* here the *ἐμβὰς* (in the singular) and *τρίβων* answer two lines below. If any change were required, we should adopt the plural, since we far more commonly find *Λακωνικὰς, Περσικὰς, ἐμβάδας* and the like, than the dual. Dr. Blaydes refers to 633 supra *ἐμβάδ' ἔχων*, but there *ἐμβάδ'* is probably the singular, as here, and not the dual. The Γέρων at the commencement of the line was formerly written *γέρων*, but Dindorf, observing that it is found as a proper name in inscriptions, wrote it with a capital Γ, and so all recent editors.

849. *καχάζων* MSS. Pierson (at Moeris, s. v. *κακκαχεῖν*), Brunck, recentiores. *καγχάζων* editions before Brunck, for which Kuster suggest *κιχλίζων giggling.*—*νεανίου* R. H. vulgo. *νεανίδου* F. P[1]. Junta, Gormont.

850. *ἐρριμμένος* F. P[1]. vulgo. *ἐριμμένος* R. H.

851. *ὡς ὁ τὴν* MSS. Grynaeus, Portus, recentiores. The *ὁ* is omitted in the other editions before Portus, most of whom also, in the following line, have *τὰ γνάθους* for *τὰς γνάθους*.

852. *διοίγνυτε* P[1]. vulgo. *διοίγνετε* H. F. Junta. R. originally had *διοίγνυτε*, which was corrected into *διοίγνετε*, with a marginal note *διοίγετε διχῶς*. Velsen reads *διοίγετε*.

854. *ταῦτα τῇ πόλει* R. H. vulgo. *τῇ πόλει ταῦτα* F. *τῇ πόλει ταυτὶ* P[1]. (correcting as usual) and so Brunck.

855. *μὴ καταθεὶς*. Hence H. and several editors generally give the speeches of Chremes to *ὁ καταθεὶς*, and the speeches of the second speaker to *ὁ μὴ καταθεὶς*. Here, however, and to the end of line 866 all the speeches of Chremes are attributed to the *κῆρυξ*.

857. *πρὶν ἂν γ' ἀπενέγκῃς* Porson, Bergk, recentiores. See on 770 supra. *πρίν γ' ἀπενίκῃς* H. and all editions before Gelenius. *πρὶν γ' ἀπενέγκῃς* R. and Gelenius, and all subsequent editions before Brunck. *πρὶν γ' ἂν ἀπενέγκῃς* P[1]. Bentley, Brunck, and all subsequent editions before Bergk. *πρὶν γ' ἀπὸ*

νίκης F. —πηνίκα R. P¹. Le Fevre (in notes), Bentley, Porson, Brunck, recentiores. ὁπηνίκα H. F. and all editions before Brunck.

859. ἔθ' H. F. P¹. vulgo. εἰθ' R.

860. ὅμως R. F. P¹. Junta, Gormont, Portus, recentiores. ὅπως H. and (except as aforesaid) all editions before Portus.

861. τὰ δυνατὰ γὰρ R. H. F. vulgo. τοὺς γὰρ δυνατοὺς P¹.

862. κωλύσωσι, τί; R. H. F. vulgo. κωλύωσι τὶ P¹. which indeed has τὶ for τί throughout these repartees.

863. μαστιγῶσι R. H. P¹. vulgo. μαστιγώσῃ F.

864. καταγελῶσι MSS. vulgo. Bergk conjectured κἀπελῶσι, and Blaydes reads γ' ἀπελαύνωσι. See the Commentary.

867. Σίκων R. H. F. vulgo (though Gelenius and Rapheleng spell it Σήκων). Σίμων P¹. Brunck, Invernizzi.

868. παμπησίαν R. H. vulgo. πομπησίαν F. Junta. πομπηγίαν P¹.

869. μὴ, μηδαμῶς R. H. F. vulgo. σὺ μηδαμῶς P¹. σύ; μηδαμῶς Brunck.

873. μὲν ὄντα H. F. vulgo. μένοντα R. μὲν (omitting ὄντα) P¹. τά τ' ὄντα and τοῖσδέ τε at the end of the line, Blaydes from a MS. note by Elmsley.—τοῖσδε δὲ Brunck, Bekker, Dindorf, Bergk. Bergk, however, suggested τοισδεδὶ, which is read by Meineke, Holden, and Velsen. τοῖς δέ γε H. vulgo. τοῖσδέ γε R. F. P¹. Invernizzi.

876. ὁμόσ' R. H. vulgo. ὁμοσ' P¹. ὁ μὸς F. After this line R. has XOPOY as after 729, and so Bergk, recentiores. The other MSS. omit XOPOY, and so all editions before Bergk, except that Brunck prints in his text at this place λείπει ἡ τοῦ Χοροῦ ᾠδή.

877. ποθ' ἄνδρες Bekker, recentiores. ποθ' ἄνδρες R. ποτ' ἄνδρες H. F. P¹. editions before Bekker.—ἥκουσιν Brunck, Bekker, recentiores. ἥξουσιν MSS. and all editions (except Brunck) before Bekker.

878. ψιμυθίῳ R. H. vulgo. ψιμυθίων F. ψιμιθίῳ P¹.

881. παίζουσ' ὅπως ἂν περιλάβωμ' R. H. vulgo. παίζουσ' ὅμως ἂν παραλάβωμ' F. P¹. Dobree suggested παίζουσα. πῶς ἂν περιβάλοιμ', and this is adopted by Meineke, Blaydes, and Velsen.

884. ΜΕΙΡΑΞ. The speaker is called by R. and H. ἄλλη νέα. F. and P¹. give her no name. In the earliest editions she is simply called ΑΛ (ἄλλη) which degenerated into ἄλλη γραῦς; and this is found even in Kuster and Bergler, though in his notes Bergler points out that the speaker is a girl. Brunck gives ΝΕ' both for the girl and for the youth who presently enters and talks to her, which is of course very confusing. Invernizzi and most recent editors have ΝΕΑΝΙΣ in full for the girl, and ΝΕΑΝΙΑΣ in full for the youth; but even this is somewhat perplexing; and I have borrowed the word which Aristophanes himself uses, supra 696, in the foreshadowing of the present scene, viz. μεῖραξ, leaving νεανίας for the youth.

886. προσάξεσθαι R. H. P¹. vulgo. προσάξασθαι F. Fracini.

887. δρᾷς, ἀντάσομαι Portus, recentiores. δράσαντ' ἄσομαι R. H. F. edd. before Portus. δράσῃς, ᾄσομαι P¹., correcting as usual.

890. κἀπιχώρησον R. Le Fevre (in notes), Brunck (in notes), Bekker, recentiores. κἀπιχώρησον H. F. P¹. edd. before Bekker, except that Junta has

κἀπηχώρησον. For *τούτῳ* at the commencement of the line, Meineke ludicrously reads *τύμβῳ*. Halbertsma conjectured *σαυτῇ*, which Blaydes introduces into the text.

891. *φιλοττάριον*. "Vox nihili," says Dr. Blaydes, who gives six conjectures of his own: (1) *φίλε νοττάριον*, (2) *ὦ νοττάριον*, (3) *φίλε παιδάριον*, (4) *φίλε νηττάριον*, (5) *φίλε φαττάριον*, (6) *μελιττάριον*. But *φιλοττάριον* is a made-up word of endearment, like the *amicellule* by which Le Fevre translates it.

894. *χρὴ καθεύδειν* R. H. vulgo. These two words are omitted by F. P^1.

896. *ταῖς* MSS. vulgo. *ταῖσι* Fracini, Gelenius, and all editions between Gelenius and Brunck, and Invernizzi, who attributes that reading to R.—*πεπείροις* vulgo. *πεπειροῖσι* H. *πεπείραις* R. Bekker, Bergk, Meineke, Velsen. *ἐμπείροις* F. P^1.

897. *οὐδέ τοι* R. H. F. all editions before Rapheleng. *οὐδέ τις* P^1. Rapheleng and all subsequent editions except Velsen. *τις* seems to destroy the meaning of the passage, for the speaker is not contrasting herself with other women of her own age, but only with young people like the *μεῖραξ*. Velsen reads *οὐδέ τοι*, but having got rid of the obnoxious *τις* actually reinserts it before *ἐθέλοι* in the place of *ἄν*, which he transfers to the next line between *φίλον* and *ὑπερ*. Rapheleng seems to have introduced the word by a clerical error.

898. *φίλον γ'* Dindorf (in notes), Meineke, Blaydes. *φίλον* MSS. vulgo: but after *φίλον* H. has *ἡ νέα*, doubtless from a marginal gloss. The metre requires a long syllable or two short syllables in place of the *-ον* in *φίλον*, and Dindorf's way of providing for the want seems the best. Dobree suggests *φίλον ὅτῳ περ* which Blaydes adopts. Bergk reads *τῶν φίλων*, which is quite unsuitable. I have also followed the division of the lines suggested by Dindorf in his 'Metra Aeschyli, etc."

899. *ἐφ' ἕτερον* R. H. P^1. vulgo. *ἀφ' ἕτερον* F.

900. *ταῖσιν* R. Brunck, Invernizzi, Bekker, Bergk, Velsen. *ταῖσι* H. F. P^1. edd. before Brunck. In order to bring the line into metrical harmony with 906 infra, Dindorf changed *ταῖσιν* into *ταῖς*, and he is followed by Bothe, Meineke, and Blaydes. But the error, if any, is in line 906.

901. *ἐμπέφυκε* MSS. vulgo. In order to bring the line into syllabic uniformity with 907 infra Meineke suggests and Blaydes reads *ἐπιπέφυκε*, but of course syllabic uniformity is not required in trochaics.

902. *ἁπαλοῖσι* R. Fracini, Invernizzi, recentiores. *ἁπαλοῖς* H. F. P^1. and the other editions before Invernizzi; Brunck also changing the *τοῖς* (before *ἁπαλοῖς*) into *τοῖσιν*.—*μηροῖς* F. P^1. Dindorf, recentiores. *μηρίοισι* H. Brunck. *μηρίοις* R. and the other editions before Dindorf.

906. *ἐκπέσοι γέ*. I have inserted *γε* for the sake of the metre, and so, I observe, Bergk also suggested. *ἐκπέσοι* (without *γε*) MSS. vulgo. *ἐκπέσοι που* Velsen.—*σου* R. H. F. and (as corrected) P^1. vulgo. *σοι* (before correction) P^1. Velsen.

907. *ἀποβάλοιο* Bothe, Dindorf, recentiores. *ἀποβάλοις* MSS. edd. before Dindorf.

909. *ὄφιν*. If the strophe is correct,

a foot has fallen out after ὄφιν, and another in the following line. For the first vacancy Bergk proposed ψυχρὸν, which is adopted by Blaydes and Velsen. For the second Blaydes inserts σαυτῇ at the end, and Velsen τινὰ σὺ at the beginning of the line. I have inserted ψυχρὸν and σαυτῇ in brackets, not as thinking that they are the words of Aristophanes, but to make the metre clear to the reader.

910. προσελκύσαιο R. H. vulgo. προσελκύσαι F. προσελκύσαις P¹. πρὸς σ' ἑλκύσαιο Schneider, Velsen.

911. αἳ αἳ MSS. and all editions before Dindorf. Dindorf, relying on the authority of Herodian Περὶ Μονήρους Λέξεως, here as elsewhere, changes the reading of all the MSS. into αἰαῖ, and he is followed by the subsequent editors. For my part I prefer to rely on the authority of the MSS. and the far superior beauty of their reading.—πείσομαι R. H. vulgo. πειράσομαι F. P¹.—μοὐταῖρος R. Invernizzi, recentiores. μου τοὖρος H. F. P¹. all editions before Brunck. This Andrea Divo translated *non venit mihi urina*. And this translation was retained till Brunck. Le Fevre, however, suggested ταῦρος for τοὖρος, but was not satisfied with his own suggestion. ταῦρος was again suggested by Bergler (referring to Lysistrata 217), and it was introduced into the text by Brunck, who changed the translation into *non venit mihi taurus*. Here, as so frequently elsewhere, the Ravenna MS. has solved the difficulty.

913. ἄλλῃ Portus, recentiores. ἄλλη MSS. edd. before Portus.—βέβηκε R. vulgo. βέβηκεν H. F. P¹.

914. καὶ τἄλλα μ' οὐδὲν τὰ μετὰ ταῦτα Dobree, Velsen. καὶ τἄλλ' οὐδέν με ταῦτα H. vulgo. καὶ τἄλλ' οὐδὲν μετὰ ταῦτα R. F. P¹. Junta, Gormont, Brunck, Invernizzi, Bekker, Bothe, and Blaydes. The words δεῖ λέγειν are omitted in F. P¹. and by Brunck, but are found in R. H. and all other editions. Bergk brings βέβηκε into the line and reads βέβηκε, κᾆτ'—ἀλλ' οὔ με ταῦτα δεῖ λέγειν: whilst Meineke has βέβηκε, καίτοι τἄλλα γ' οὐδὲν δεῖ λέγειν, which was Hermann's conjecture.

915. ἱκετεύομαι MSS. vulgo. ἱκετεύω Brunck, Invernizzi. ἱκετεύομεν Seidler, Meineke.

916. ὅπως MSS. vulgo. Le Fevre suggested οὕτως, which is adopted by Brunck, Invernizzi, and Bothe. It is of course the word we should have expected, but it does not suit the supposed metre.

917. κατόναι' R. H. F. vulgo. κατόναιο P¹. ἂν κατόναι' Hermann, Meineke, Velsen.

918. ἀπ' Ἰωνίας R. P¹. Grynaeus, Scaliger (in notes), Brunck, recentiores. ἀπὸ Ἰωνίας H. F. and (except Grynaeus) all editions before Brunck.

920. καὶ MSS. vulgo. κἂν Blaydes, Velsen.—λάβδα H. vulgo. λάμβδα R. Bergk. λαύδα F. P¹.—τοὺς Λεσβίους MSS. vulgo. τὰς Λεσβίας Blaydes.

923. ἀπολήψει MSS. vulgo. Dindorf conjectured ὑπολάψει, and Blaydes reads ὑπολήψει.

924. παράκυφθ' R. F. Le Fevre (in notes), Elmsley (at Tyrwhitt), Bekker, recentiores. παράκυφ' P¹. editions before Brunck. παράκυφρ' H. Brunck ("cui fraudi fuit MS. sui scriptum ὡς γαλῆ," says Elmsley ubi supr.) read παράκυψον, and so Invernizzi.—ὥσπερ R. H. vulgo.

ὡς F. P¹. Junta, Gormont, Brunck, Invernizzi.

925. εἶσεισ' MSS. vulgo. εἶσιν Elmsley, Blaydes, Velsen.

926. ἐπ' ἐκφοράν γε R. vulgo. ἐπ' ἐκφορὰν P¹. ἐκποφόραν γε H. ἐκπεφόραν F.—καινόν γ' R. H. vulgo. καινὸν F. P. καὶ νῦν γ' Bentley, Tyrwhitt.

927. γραῖ (γρᾶι R.) καινά R. Elmsley (at Tyrwhitt), Bekker, recentiores, except Bothe. γρᾶ καινά H. F. γραῦς μαινάς P¹. All editions before Brunck read γραῦς τάλαινά. Brunck, referring to Plutus 1024, changed τάλαινά into καπρῶσά. Invernizzi (intending to follow R.) read γραῖα καινά, and so Bothe.

928. γῆρας R. H. vulgo. γέρας F. P¹.

929. ἤγχουσα (or ἤγχουσα) R. H. vulgo. ἠΰχουσα F. P¹.—μᾶλλον R. F. P¹. vulgo. μᾶλλον μᾶλλον H. Aldus, Fracini.—ψιμύθιον R. F. Brunck, recentiores. ψιμμύθιον H. edd. before Brunck. ψιμίθιον P¹.

930. διαλέγει R. H. F. vulgo. διαλέγῃ P¹.

931. Ἐπιγένει R. P¹. vulgo. ἐπὶ γένει H. F.

932. σοὶ γὰρ H. F. P¹. vulgo. σὺ γὰρ R.

933. δόξει γε καὶ σοί R. F. P¹. Junta, Bekker, and so, but with δόξῃ for δόξει, H. This seems perfectly right. *It shall appear so even to yourself; for he will quickly come to me.* Unfortunately Aldus wrote δείξει, taking it probably from three lines below: and this mistake has, except as aforesaid, travelled down through every edition. It is most unlikely that Aristophanes should have written δείξει in both lines. Blaydes offers six emendations: (1) δείξει γέ τοί σοι, (2) δείξει τάχ' αὐτό, (3) δείξει τάχ' αὐτός, (4) δείξειν ἔοικε, (5) δείξει γε μέντοι, (6) δείξει γε τοὔργον; but winds up by saying, "sed cf. Soph. Oed. R. 1294 δείξει δὲ καὶ σοί."—εἶσιν H. F. P¹. vulgo. εἰσὶν R.

935. φθίνυλλα R. F. P¹. vulgo, save that two or three of the earlier editions spell it φθίνιλλα. φίνυλλα H. For the σύ at the end of the line Bergk conjectures σοὶ, which, I presume, he would attach to the δείξει which immediately follows.

937. μεῖζον MSS. vulgo. μᾶλλον Meineke.

938. εἶθ' R. H. P¹. vulgo. εἶτ' P¹.

939. μὴ 'δει Elmsley (in a footnote at the commencement of his Commentary on the Medea), Dindorf, Bergk, recentiores. μὴδὲν R. μηδὲν H. F. P¹. vulgo.

940. πρεσβυτέραν (from a conjecture of Bothe), Dindorf, recentiores. πρεσβύτερον MSS. vulgo. Bothe's alteration is no doubt correct, though the reason he gives (viz. that the metre requires it) is wrong, since the last syllable of the third line in the Scolium may be either long or short.

941. τοῦτο R. H. F. vulgo. τούτῳ P¹.

942. ἄρα H. F. P¹. vulgo. ἄρα R. ἄραν Aldus.

945. ἔστι F. P¹. vulgo. ἔστιν R. H. Junta, Gormont, Brunck, Invernizzi.—εἰ R. H. F. vulgo. εἴπερ P¹. Brunck, unaware of the metre (which Tyrwhitt had not then explained), wrote εἴ γε, and so made, as he observed, a good iambic trimeter.

946. εἶμι R. H. P¹. vulgo. εἰ μὴ F.—δράσεις R. H. and all editions, except Junta and Grynaeus, before Brunck. δράσοι F. P¹. δράσοις Junta, Grynaeus. Brunck, misled by his faulty MS., introduced δράσει, and has been followed by all subsequent editors.

948. *πεπωκὼς* R. H. P¹. vulgo. *πεπτωκὼς* F. Junta, Gormont.—*πάλαι ποθῶν* R. H. Aldus, Fracini, Gelenius, recentiores, except Brunck and Bothe. *ποθῶν πάλιν* F. P¹. *πάλιν ποθῶν* the other editions before Gelenius. *ποθῶν πάλαι* Brunck, Bothe.

949. *ἐξηπάτησα* MSS. vulgo. *ἐξηπάτηκα* Blaydes. But the meaning seems to be *I took her in by affecting to retire*, supra 936.

950. *μένειν* (present) MSS. vulgo. *μενεῖν* (future) Dindorf, Meineke, Blaydes, Velsen.

951. *μεμνήμεθα* MSS. vulgo. *'μεμνήμεθα* Bergk, Meineke, Blaydes, Velsen.

952. *δεῦρο δὴ*. This is given once only by Junta and Gormont both here and in 960 infra.—*φίλον ἐμὸν* R. H. vulgo. *φίλον ἐμοὶ* F. P¹.

953. *ξύνευνός μοι* MSS. vulgo. The *μοι* is omitted by Bothe, Meineke, Blaydes, and Velsen, but Bothe replaces it after *ἕσει*. Bergk reads *ξύνευνέ μοι*.

954. *εὐφρόνην* MSS. Bentley, Bergler (in notes), Brunck, recentiores. *εὐφροσύνην* all editions before Brunck.—*ἕσει* R. H. vulgo. *ἕσῃ* F. P¹. In order to make this line correspond with *τήνδ'*, *εἰ δὲ μὴ, καταπεσὼν κείσομαι* Hermann proposed to read *τὴν εὐφρόνην φίλος ὅπως τήνδ' ἕσει*, which Blaydes (merely changing *φίλος* into *ἐμὸς*) adopts. Dindorf suggests and Blaydes inserts *δεινὸς* after *πάνυ γὰρ*, for the purpose, I suppose, of making a complete anapaestic dimeter.

958. *τόνδ' ἐς εὐνὴν* R. H. vulgo. *τὸν δέ σ' εὐνὴν* F. *τόνδ' εἰς εὐνὴν* P¹.

961. *καταδραμοῦσα* R. H. F. vulgo. P¹. omits the word.

963. For *φίλον, ἀλλ'... βούλομαι* (MSS. vulgo) Velsen reads *φίλον γὰρ ... μοῦστιν*.

966. *ποίησον τήνδ'* R. F. P¹. vulgo. *ποίησον τὴν* H. Aldus only. *ποίησον τόνδ'* (as in strophe) Gelenius.

968–975. In all the MSS., and in all the editions before Bergk, these eight lines are continued to the youth: and that they are rightly so continued is plain, as well from their general tenor, as from the word *ἄνοιξον*. Hermann committed the unaccountable mistake of transferring the first quatrain to the girl, a mistake which has crept through all subsequent editions. This of course required an alteration in *ἄνοιξον*, for which Hermann proposed *ἄρηξον* which is meaningless, and Velsen reads *ἄνελθε* which is cruel: for the youth could not come up till she had opened the door.

968. *μέν μοι* H. F. P¹. vulgo. *μέντοι* R. Invernizzi, Dindorf, Bergk, Meineke, Blaydes, Velsen; but in his notes Dindorf returns to *μέν μοι*.

969. *εἰρημέν' ἐστίν* R. H. F. Bekker, recentiores, except Bothe. *εἰρημέν' ἐστί* P¹. edd. before Bekker, and Bothe afterwards.

971. *με* P¹. Brunck, recentiores, except Blaydes. And so all MSS. and editions except Blaydes in the third line of the next quatrain. *τε* R. H. F. edd. before Brunck. *τέ με* Blaydes in both places.

972. *χρυσοδαίδαλτον* R. H. F. Junta, Brunck recentiores. *χρυσοδαίδαλον* P¹. Portus, and all subsequent editions before Brunck. *χρυσοδαίδαλμον* all editions, except Junta, before Portus.

973. *θρέμμα* H. F. P¹. vulgo. *θρύμμα* R. Suidas, s.v. *θρύψις*, where Kuster remarked, "Apud Aristophanem rectius legitur *θρέμμα*." Bentley jotted down

on the margin of his Portus "Suidas in θρύψις et χαρίτων habet θρύμμα recte, etsi neget Kusterus." Kuster in his note to this passage also approves θρύμμα, and it has since been found in the Ravenna MS. Nevertheless, for the reasons given in the Commentary, I, like all other editors, prefer θρέμμα. Between Τρυφῆς and πρόσωπον Dindorf proposed to insert τε, and Velsen does insert σὺ.

976. πόθεν R. H. vulgo. πόθος F. P¹. Junta.

977. ἥρπτες R. F. P¹. vulgo. ἥρπες H.

978. τοῦ δαὶ R. Fracini, Gelenius, Portus, recentiores, except Brunck. ποῦ δαὶ H. Aldus. τοῦ δὲ P¹. Zanetti, Farreus, Rapheleng, whilst Brunck, as elsewhere, misled by his only MS., read τοῦ δὲ σὺ. ποῦ δὲ F, Junta, Gormont, Grynaeus.

980. οὐ τὸν Σεβῖνον Bentley (referring to Frogs 427), Dindorf, recentiores. Dobree proposed to add γ' to the name, which Meineke does. οὐ τὸν σὲ βινοῦνθ' R. Bekker. αὐτὸν σεβινουῶνθ' H. αὐτόν σε κινοῦνθ' F. P¹. αὐτὸν σεβινοῦνθ' edd. before Brunck, except as after mentioned. αὐτόν σε βινοῦνθ' Zanetti, Farreus, Rapheleng, Kuster, Bergler. αὐτήν σε κινοῦνθ' Brunck. αὐτήν σε βινοῦνθ' Invernizzi.

981. βούλῃ γ' H. F. P¹. vulgo. βούλει γ' R.

982. νυνὶ τὰς ὑπερεξηκοντέτεις R. H. F. vulgo. νῦν τὰς ὑπερεξηκοντούτεις P¹.

984. εἴκοσιν R. H. F. vulgo. εἴκοσι P¹.

985. προτέρας R. H. F. vulgo. πρότερον P¹. Brunck, Bothe.—ἀρχῆς γε R. vulgo. ἀρχῆς (omitting γε) H. F. P¹.

987. Παιτοῖς R. H. editions before Brunck, both here and in the following line, which is omitted in F. P¹. See the Commentary. πεττοῖς P¹. Brunck, recentiores. πετοῖς F.

988. οὐδ' ἐδείπνεις Bentley, Velsen. οὐδὲ δειπνεῖς R. H. vulgo.

989. οὐκ οἶδ' MSS. vulgo. Bentley is thought to have suggested οἶδ' οἶδ', but no doubt his marginal note referred to 998 infra.—τηνδεδί R. H. F. Bekker, recentiores. τήνδε δέ P¹. τήνδε δή editions before Bekker.

991. νυνὶ R. H. vulgo. νῦν F. P¹.

993. πρόσαγε R. Fracini, Gelenius, recentiores. πρός γε H. F. P¹. all editions (except Fracini) before Gelenius. For εὕρες (MSS. vulgo) Meineke, Blaydes, and Velsen prefer to write ηὗρες.

994. ὦ μιλ' R. F. P¹. Bentley, Brunck, recentiores. ὦ μελε' H. editions before Brunck. For ὀρρωδῶ (MSS. vulgo) Aldus and several of the old editions have ὀρροδῶ.

998. οἶδ' οἶδ' MSS. vulgo, but one οἶδ' is omitted by Fracini, Gelenius, and all editions between Gelenius and Brunck. It was therefore omitted in the edition which Bentley used: and his restoration of οἶδ' οἶδ' no doubt referred to this line. See on 989 supra. —ἐγώ σε MSS. vulgo. ἔγωγε Scholiast, Bothe, which seems a very probable reading.

999. ἔλαχε MSS. vulgo. ἔλαχεν Brunck "ob metrum" and so Invernizzi. But of course the metre does not require the change.

1002. ὠνοίμεθ' ἂν R. F. P¹. vulgo. ὠνημεθ' ἂν H. ὠνούμεθα Cobet, Meineke, Velsen.

1003. καθέντα MSS. vulgo. καθέντι Blaydes, though his note is "καθέντα aeque probum hic esse atque καθέντι exemplis docet Elmaleius ad Her. 7."

1005. ὦ τάλαν MSS. vulgo. ὦ τᾶν Bentley, an alteration approved by Dindorf, who refers to the similar words in Clouds 1267, and adopted by Bergk and Meineke. But I quite agree with Dr. Blaydes that in the mouth of a woman ὦ τάλαν is preferable to ὦ τᾶν.

1006. ἀλλ' οὐκ H. F. P¹. vulgo. ἀλλ' οὐδ' R. Bergk.—εἰ μὴ H. F. P¹. vulgo. ἢ μὴ R.—ἑτῶν Tyrwhitt, Brunck, Invernizzi, Dindorf, Meineke, Blaydes, Velsen. ἐμῶν MSS. vulgo. I cannot understand on what ground Boeckh (Public Economy, iv. 8) disapproved of Tyrwhitt's brilliant emendation. He gives no reason, and cannot, I think, have sufficiently considered its real bearing.

1008. γε μέντοι σ' Reisig, Dindorf, Bergk, recentiores. γε μέντοι (omitting σ') R. F. P¹. Brunck, Invernizzi, Bekker. δεῖ μέντοι (omitting both γε and σ') H. σε μέντοι γ' Aldus, Zanetti, Farreus, Grynaeus, Bothe. γε μέντοι γ' all the other editions.

1010. ἄχθομαι R. H. vulgo. ἥδομαι F. P¹.

1011. οὐδέποτ' ἀλλὰ R. H. P¹. vulgo. οὐδέποτε ἀλλὰ F. οὐδέποτέ γε Elmsley, Velsen.

1013. δεῖ βαδίζειν R. H. P¹. vulgo. F. omits δεῖ.

1014. κᾆστι H. F. P¹. vulgo. κᾆστιν R.

1016. ἐπιθυμῇ R. F. P¹. vulgo. ἐπιθυμεῖν H.

1017. θέλῃ R. P¹. vulgo. θελήσῃ H. F.

1018. πρότερον MSS. vulgo. τὴν γραῦν Blaydes. ταύτην Velsen. Herwerden would omit the line.—προκρούειν H. F. P¹. vulgo. προσκρούειν R.

1020. ἀνατὶ MSS. vulgo. ἀνατεὶ Brunck, Invernizzi. ἀνὰ τὶ Portus, with Andrea Divo's translation *in aliquid*. The same text is found in the two next editions, called Scaliger's and Le Fevre's, but as they translate it by *impune*, it is clear that the text of Portus is retained by a mere oversight.—λαβομένας MSS. vulgo. "Malim λαβομέναις," Blaydes, who alters the text accordingly.

1021. Προκρούστης H. F. P¹. vulgo. Προσκρούστης R.—τήμερον R. H. vulgo. σήμερον F. P¹.

1022. ἡμετέροισι R. F. P¹. vulgo. ἡμετέροις H.—πειστέον H. F. P¹. vulgo. πιστέον R.

1023. ἀφαιρῆταί μ' ἀνὴρ R. vulgo. ἀνὴρ ἀφαιρῆταί μ' F. and (with ἀφέρηταί for ἀφαιρῆταί) H. P¹. as usual, amends, ἀνὴρ ἀφέλῃ με, ἢ.

1024. ἐλθών τις R. F. P¹. Grynaeus, Le Fevre (in notes), Bentley, Kuster, recentiores. ἐλθόν τις Junta. ἐλθόντες H. and (except as aforesaid) all other editions before Kuster.

1026. στροφῆς R. H. vulgo. στροφῇ F. στροφῶν P¹. Blaydes.

1027. κλάων γε σύ R. Elmsley, Invernizzi, recentiores. κλᾷε σύ H. all editions before Brunck; though Le Fevre suggested ἀλλὰ κλᾷε σύ, and Bergler, more happily, κλάων σύ γε. P¹. emends κλαύσεις γε σύ, and Brunck κλαύσει γε σύ. κλάγε σὺ F.

1033. κατάθου MSS. vulgo. Portus reads καταροῦ, for καθαροῦ, *aquae purae*.—πρὸ τῆς R. H. P¹. vulgo. πρὸς τῆς F.

1034. στεφάνην R. F. P¹. vulgo. στεφώνην H.

1035. ἥντερ ᾗ R. Dindorf, Bergk, recentiores. ἢ περί H. ἦν περί F. editions before Brunck. ἦν περιῆς P¹. Brunck, Bekker, Bothe. ἥντερ ἧς Invernizzi.—κηρίνων R. Fracini, Gormont, Zanetti, Farreus, Grynaeus, Brunck, Invernizzi,

Dindorf, recentiores. *κηρίων* H. F. P¹. Aldus, Junta, Gelenius, and the subsequent editions before Brunck, and Bekker afterwards.

1037. *ἕλκεις σύ ; τὸν* vulgo. This reading was doubtless found by Marco Musuro (the Aldine editor) in the MSS. he used. *ἕλκεις ; τὸν* MSS. "An legendum *ἐξέλκεις*.—*ἄγω* ?" Dobree. Certainly not: she is dragging him *in*, not *out*. *ἕλκεις ἄνδρα ; τὸν* (with *ἄγω*) Bergk. *ἕλκεις ; εἰς* Meineke, Blaydes, Velsen. But with *εἰσάγω* the preposition is superfluous; and the girl's answer shows that the Hag had declared not merely whither, but for what purpose, she was haling the youth: viz. to be her husband.—*εἰσιέγω* R. H. P¹. vulgo. *εἰσάγων* F. *ἄγω* Bergk.

1040. *μήτηρ ἂν* H. F. P¹. vulgo. The *ἂν* is omitted by R.—*αὐτῷ* R. H. F. vulgo. *αὐτοῦ* P¹. Brunck.

1043. *λόγον*. This is Le Fevre's suggestion adopted by Brunck, and all subsequent editors. The MSS. and all editions before Brunck read *νόμον*, which, as Le Fevre says, migrated here from 1041.

1044. *ἐξεῦρες* R. H. F. vulgo. *ἐξεῦρεν* P¹.

1047. *ἀντὶ* R. H. P¹. vulgo. *ἂν* F.

1048. *παχεῖαν* R. H. vulgo. *ταχεῖαν* F. P¹. Junta.

1049. *τονδὶ, παραβᾶσα* Bothe, Meineke, Blaydes, Velsen. *παραβᾶσα τόνδε* MSS. vulgo. Brunck says "Trajectae voces sic ordinandae, *ποῖ, παραβᾶσα τὸν νόμον, ἕλκεις τόνδε*"; but this does not seem permissible. The collocation *τόνδε τὸν νόμον* was probably derived from 1043.

1055. *ὑπὸ τῆσδε* R. Scaliger (in notes), Kuster, recentiores. *ὑπὸ τῆς* H. F. P¹. editions before Kuster.

1056. *ἕλκει σ'* R. H. P¹. Brunck, recentiores. *ἕλκει σε* F. Junta, Gormont, Grynaeus. The other editions before Brunck have *ἕλκει* without either *σ'* or *σε*.—*ἐμέ γ'* R. H. F. vulgo. *ἔμ'* P¹.

1057. *ἐξ αἵματος* H. F. P¹. vulgo. *ἐξαίματος* R.—*φλύκταιναν* R. H. P¹. vulgo. *φίκταιναν* F.—*ἠμφιεσμένη* R. F. P¹. vulgo. *ἠμφιεσμένην* H. Aldus, Zanetti, Farreus.

1061. *πυρρὸν* R. H. F. vulgo. *πολλὸν* P¹.

1062. *χεσεῖ* R. vulgo. *χεσοῖ* H. F. *χεσῇ* P¹.

1063. *πλέον γ'* R. P¹. Le Fevre (in notes), Bentley, Kuster, and (except as hereinafter mentioned) recentiores. *πλέον* H. F. editions before Kuster. The Scholiast in his explanation (which is altogether erroneous) of the youth's meaning has the words *πλέον ἤπερ βούλομαι*, and Porson suggested that this reading should be placed in the text, and it is so placed by Dindorf, Bothe, Bergk, Meineke, and Blaydes: but Porson's suggestion was made before R.'s reading was known: and he would not, I feel sure, have made it afterwards.

1065. *ἀξιόχρεως* MSS. Gelenius, recentiores. *ἀξιόρχρεως* editions before Gelenius. The first *ρ* had obviously slipped in by mistake, but it gave occasion for some unseemly and ridiculous interpretations which have been swept away by the discovery of the true reading.

1066. *μετὰ ταύτης* R. Invernizzi, recentiores. *μετ' αὐτῆς* H. F. P¹. edd. before Invernizzi.

1067. *ἀτὰρ* R. H. P¹. vulgo. *αὐτὰρ* F. And so, four lines below.—*ἥτις εἴ γε* P¹. Grynaeus, recentiores, except as mentioned below. *εἴ τις εἴ γε* R. H. F. editions before Grynaeus. Bergk strangely reads

ἥτις εἶ γραῦ, a quite impossible reading, since the youth supposes that he is speaking to a girl, and has not yet discovered that he is in the clutches of another Hag. With more probability Cobet suggests ἥτις εἶ σύ, which is adopted by Meineke and Velsen. But there is not the slightest necessity for any alteration of the text.

1068. ἐπιτριβέντ' ὦ Ἡράκλεις R. H. vulgo. ἐπιτριβέντα ὦ Ἡράκλεις F. ἐπιτριβέντ' ἂν Ἡράκλεις P¹. emending F.'s reading as usual.

1070. τοῦτ' αὖ R. Fracini, Gelenius, recentiores, except Kuster. τοῦτ' ἂν H. P¹. all the other editions before Gelenius, and (by some singular oversight) Kuster. τοῦτο ἂν F.

1071. τουτί ποτε R. H. vulgo. τουτί τί ποτε P¹. Junta, Gormont, Grynaeus. τοντί τί ποτε F.

1072. ψιμυθίου R. H. F. vulgo. ψιμυθίου P¹.

1073. ἡ γραῦς R. H. P¹. vulgo. ἡ γραῦς F.—πλειόνων MSS. Suidas, Canter, Scaliger (in notes), Le Fevre (in notes), Bentley, Kuster, recentiores. νεκρῶν all editions before Kuster.

1075. σ' οὐδέποτ' R. P¹. Grynaeus, Portus, recentiores, except Dindorf and Velsen. σ' οὐδέποτε H. F. all editions, except Grynaeus, before Portus. ὡς σ' οὐκ ἀφήσω οὐδέποτέ γ' Elmsley at Ach. 127. οὐδέποτέ σ' Dindorf, Velsen.

1076. διασπάσασθέ R. H. P¹. Fracini, Gelenius, Portus, recentiores. διασπάσασθέ F. all other editions before Portus.

1077. σ' ἔδει MSS. vulgo. σε δεῖ Cobet, Bergk, recentiores.

1078. οὐκ ἦν R. H. P¹. vulgo. οὔκουν ἦν F. Junta, Gormont.

1079. ὑμῶν R. H. Grynaeus, Portus, recentiores. ἡμῶν F. P¹. the other editions before Portus.

1082. ποτέρας προτέρας R. F. P¹. Junta, Gormont, Grynaeus, Portus, recentiores. ποτέρας ποτέρας H. the other editions before Portus.—κατελάσας R. H. vulgo. Cf. Peace 711, where, as here, it governs the genitive. καλέσας F. P¹. Junta, Gormont.

1084. ἦν μ' ἡδί γ'. This is a trifle nearer the readings of the best MSS. than the common texts. ἦν ἡδί γ' R. Bekker. ἦν νὴ Δία γ' H. F. editions before Brunck. ἦν μὰ Δία μ' P¹. ἦν γ' ἡδί μ' Brunck, Blaydes, Velsen. ἦν ἡδί μ' Invernizzi, and those not mentioned above.

1086. γ' ἂν ἦστε γενόμεναι H. vulgo. For ἦστε R. has ἦσται, and Velsen adopts Herwerden's conjecture ἴστε. F. omits ἂν, and P¹. has γε ἢ στενόμεναι. Junta and Gormont read γ' ἂν ἢ στενόμεναι.

1087. ἕλκοντε R. H. P¹. vulgo. ἕλκοντες F. ἕλκουσε Junta. ἕλκουσαι Grynaeus.—ἀπεκναίετε R. H. F. vulgo. ἐπεκναίετε P¹.

1089. τουτὶ τὸ R. H. F. vulgo. τουτὶ τί τὸ P¹.—τὸ Καννώνου R. Fracini, Gelenius, Portus, recentiores. τοῦ τὸ Καννώνου Rapheleng. τὸ Καννόνου H. τὸ Κανόνου Aldus, Grynaeus. τοῦ Κανόνου F. τοῦ τὸ Κανόνου the other editions before Gelenius. τὸ Διαγόρου P¹.

1091. δικωπεῖν ἀμφοτέρας δυνήσομαι R. H. F. vulgo. δικωτὸν ἀμφοτέροις κινήσομαι P¹.

1093. κακοδαίμων, ἐγγὺς R. H. P¹. vulgo. κακοδαίμων, τί πέπονθα, ἐγγὺς F. Junta, Gormont.

1094. ἔσται σοι MSS. vulgo. Aldus omits the σοι.

1095. ξυνεσπεσοῦμαι R. H. vulgo. ξυμ-

πεσοῦμαι F. P¹. Junta, Gormont, but P¹. sets the metre right by inserting καὶ before ξυμπεσοῦμαι.

1096. ἐνὶ R. F. P¹. vulgo. ἐν H. Aldus, Fracini.

1097. ἐὰν R. H. vulgo. ἢν F. P¹. Junta, Gormont.—βούλῃ γ' F. P¹. vulgo. βούλει γ' R. βουλούλῃ γ' H.

1101. ἔχουσαν R. H. P¹. vulgo. ἔ-χουσα F.

1104. συνείρξομαι Grynaeus, Blaydes (in page 5 of the Preface to his edition of the Birds, Oxford, 1842), Bergk, recentiores. συνείξομαι MSS. all editions before Portus, except Grynaeus and Gelenius. συννήξομαι Gelenius, Portus, and all subsequent editions before Bergk.

1105. ὅμως MSS. vulgo. ὑμᾶς Meineke, Velsen. ὑμεῖς Blaydes.—πολλὰ πολλάκις MSS. Brunck, recentiores. The πολλὰ is omitted in all editions before Brunck, and the line is therefore one foot too short; save in the editions called Scaliger's and Le Fevre's, which, following a suggestion of Bisetus, begin the line with ἄκων, which they connect with the preceding line.

1106. ταῖνδε ταῖν H. F. P¹. vulgo. ταῖν-δαι ταῖν R. τοῖνδε τοῖν, at Cobet's suggestion, Meineke, Blaydes, Velsen.

1107. ἐπ' αὐτῷ τῷ R. Invernizzi, recentiores. ἐν αὐτῷ (without τῷ) all editions before Scaliger. ἐν αὐτῷ τῷ thence-forward to Invernizzi. ἐμαυτῷ H. F. ἐμαυτὸν P¹.

1108. τὴν P¹. Brunck, recentiores, except Bergk, Meineke, and Velsen, who read τήνδ', a very improbable alteration. τῶν R. H. F. editions before Brunck.—ἐπιπολῆς R. F. Fracini, Grynaeus, Gelenius, Portus, recentiores. ἐπὶ πολλῆς H. editions, save as aforesaid, before Portus. ἐπὶ πολῆς P¹.

1109. καταπιττώσαντας R. H. P¹. vulgo. F. has the nominative -τες, and so Junta, Gormont, Zanetti, Farreus, Blaydes.

1110. μολυβδοχοήσαντας R. P¹. vulgo. -τες Gormont, Zanetti, Farreus, Blaydes. -τος H. The υ in the second syllable is changed into ι by F.

1111. ἄνω 'πιθεῖναι H. P¹. vulgo. ἄνω 'πιτιθεῖναι F. ἂν ὠπιθῆναι R.

1113. αὐτή P¹. Brunck, recentiores. αὖτη R. H. and all editions before Brunck, except Aldus, who, with F., has αὖτη.

1114. ὑμεῖς θ'. This was Bekker's suggestion, accepted by Dindorf (in notes), Bergk, and all subsequent editors. ὑμεῖς δ' MSS. and all the editions before Bergk.—παρέσταν' R. Fracini, Gelenius, and all subsequent editors except Brunck. πάρεστ' H. F. P¹. all other editions before Gelenius, and Brunck afterwards.—ταῖσιν θύραις R. Invernizzi, recentiores. ταῖσι θύραις H. F. P¹. τα'ς θύραις all editions before Brunck, who brought the line for the first time into metre by reading ταῖσδε ταῖς θύραις.

1115. τε πάντες R. Gelenius, recentiores, except Brunck. γε πάντες all editions before Brunck. πάντες (omitting τε) H. F. θ' ἅπαντες P¹. Brunck.—τε δημόται Brunck, recentiores, except Bothe. τῶν δημοτῶν MSS. edd. before Brunck, and Bothe.

1117. μεμύρωμαι R. H. vulgo. μύρω-μαι F. P¹. μεμύρισμαι Athenaeus, xv. 43, which is adopted by Brunck, Bergk, recentiores as "the more usual form"; and that is probably the reason why Athenaeus so wrote it.

1118. ἀγαθοῖσιν MSS. vulgo. ἀγαθοῖσί

γ' Cobet, Holden, Velsen. — *ὑπερπέπαικεν αὖ* R. F. Zanetti, Farreus, Grynaeus, Portus, recentiores. *ὑπερπέπαικαν αὖ* H. Aldus, Junta, Gormont. *ὑπερπέπεκεν* Fracini. *ὑπερπέπεκαν* Gelenius, Rapheleng. *ὑπέρπαικε νῦν* P¹.

1119. *τούτων* R. H. vulgo. *τῶν* F. *αὐτῶν* P¹.

1121. *ἀπανθήσαντα* R. F. P¹. Grynaeus, Portus, recentiores. *ἀπανθήσασα* H. and all other editions before Portus.—*πάντ' ἀπέπτατο* Suidas, s. v. *ἀπανθήσαντα*, and so Grynaeus (though he writes it *πάντα 'πέπτατο*), Portus, recentiores, except as hereinafter mentioned. *πάντα πέπτατο* MSS. and all other editions before Portus. *πάντ' ἀπέπτετο* Brunck, Meineke, Holden, Velsen.

1122. *πολὺ βέλτιστα* R. F. P¹. Portus, recentiores. *πολὺ δὴ βέλτιστα* H. editions before Portus.

1123. *ἄκρατον* R. P¹. vulgo. *ἄκατον* H. F.

1124. *ἐκλεγομένας* R. H. F. vulgo. *ἐκλεγομένη* P¹. Brunck, Invernizzi. Scaliger and Le Fevre both suggest *ἐκλεγόμενος* which Meineke and Holden adopt. *ἐκλεγομένας* is the accusative governed by *εὐφρανεῖ*, *those who select*. *ἐκλεγομένη* and *ἐκλεγόμενος* are taken with *κέρασον*. *Mix, selecting.*—*ἔχῃ* H. vulgo. *ἔχει* R. *ἔχοι* F. P¹.

1125. *μοι τὸν* R. H. vulgo. *μου τὸν* F. P¹.

1126. *ὅπου 'στὶ* H. F. P¹. vulgo. *ὅπου 'στὶν* R.

1127. *αὐτοῦ μένουσ'* R. H. vulgo. *αἰτουμένης* F. *αἰτουμένοις* P¹.—*γ' ἂν* Brunck, Invernizzi, Dindorf, Bergk, Meineke, Holden. *γὰρ* MSS. vulgo. *ἂν* Velsen.

1131. *τίς γὰρ* R. F. P¹. vulgo. *τί γὰρ* H. Aldus, Fracini.

1132. *πλεῖον ἢ* MSS. vulgo. *πλεῖν ἂν ἢ* Meineke, Holden. *πλειόνων* Blaydes.

1135. With this verse F. and P¹. terminate. For the rest of the play we depend upon R. and H., which are however our two best MSS.

1137. *συλλαβοῦσάν μ'* H. vulgo. *συλλαβοῦσα μ'* R.

1138. *τασδὶ* R. vulgo. *τὰς δὴ* H.

1139. *περιλελειμμένος* H. vulgo. *παραλελειμμένος* R. Fracini, and all editions from Gelenius to Bergler, inclusive; and Invernizzi.

1142. *βλέπει* R. Kuster, recentiores. *βλέπῃ* H. editions before Kuster.

1145. *παραλείψεις* Brunck, recentiores, except Invernizzi. *παραλείψῃς* R. H. editions before Kuster, and Invernizzi. —*μηδέν'* R. Gormont, Grynaeus, Kuster, recentiores. *μηδὲν* H. all other editions before Kuster.

1146. *καλεῖν* MSS. vulgo. *καλεῖς* was suggested by Blaydes in the Preface to his first edition of the Birds (see on 1104 supra) and afterwards by Cobet, and is read by Meineke, Blaydes, and Velsen. But *καλεῖν* is the infinitive used, as often, for the imperative.

1147. *ἔστ' ἐπεσκευασμένον* MSS. vulgo. *ἐστὶν ἐσκευασμένον* Cobet, Meineke, Holden, Velsen.

1150. *ἔχω δέ τοι* R. Invernizzi, and all subsequent editions before Holden. *ἔχω γέ τοι* Lenting, Holden, Blaydes, Velsen. *ἔχουσά τοι* all editions before Invernizzi, H. omits the words, but preserves the accents over a blank. Unfortunately the accents are the same for all three readings.

1152. *καταβαίνεις* MSS. vulgo, but two or three early editions have *καταβαίνῃς*.

1153. *μελλοδειπνικόν* R. Bisetus, Bentley, Scaliger, recentiores. *μελοδειπνικόν* H. editions before Scaliger.

1154. *ὑποθέσθαι* R. vulgo. *ὑπερθέσθαι* H. Some editors think that the trochaic tetrameters should commence with this line. And Kuster therefore proposes *σμικρόν ἐστιν, ὅ τι γ' ὑποθέσθαι τοῖς κριταῖσι βούλομαι*, and Meineke, much more happily, *σμικρὸν ὑποθέσθαι δὲ πρῶτον τοῖς κριταῖσι βούλομαι*.

1155. *τοῖς σοφοῖς μὲν* Scaliger (in notes), Porson, Brunck, recentiores. *τοῖς σοφοῖσι μὲν* MSS. and all editions before Kuster. *τοῖς σοφοῖσι* (omitting *μὲν*) Kuster, Bergler.—*μεμνημένοις* R. Junta, vulgo. *μεμνημένος* H. *μεμνημένους* Aldus, Kuster, Bergler, Brunck, Blaydes. The latter says "Vulgatam revocavi," but the lectio vulgata is *μεμνημένοις* which he discards. No edition before Kuster (except Aldus) and no MS. has the accusative.

1156. *διὰτὸν γέλων* MSS. vulgo. Porson in his Preface to the Hecuba objected to the dactyl in trochaics and proposed *διὰ τὸ γελᾶν*, which is read by Meineke, Holden, and Velsen. But see the passage cited from Hephaestion in the Commentary on 893.

1158. *μηδὲν* H. vulgo. *μηδέν'* R.

1159. *ἀλλ' ἅπαντα* H. vulgo. *ἀλλὰ πάντα* R. Bekker, Blaydes. *ἀλλ' ἅπανταs* Dobree, Meineke, Velsen.

1161. *τὸν τρόπον* Brunck, recentiores. *τόν γε τρόπον* edd. before Brunck. *τόν τε τρόπον* MSS.

1164. *ὦ φίλαι* Dindorf, recentiores. The MSS. and editions before Dindorf omit the *ὦ* and place *φίλαι* at the end of the preceding verse.

1165. *ὑπανακινεῖν* MSS. vulgo. *ὑπαπο-*

κενεῖν Cobet, Meineke, Holden, Blaydes, Velsen.

1169. *λοπαδο-* MSS. vulgo. *λεπαδο-* Le Fevre (in notes), Brunck, and subsequent editors before Bergk, and Blaydes afterwards.—*-τεμαχο-* H. vulgo. *-τεμαχοσ-* R. Bergk, Meineke, and Holden write *λοπαδοτέμαχος* in one word, distinct from what follows.

1170. *-υποτριμματο-* R. Fracini, Gelenius, recentiores, except Brunck and Invernizzi, who with H. and the other editions before Gelenius have *-υποτιτριμματο-*.

1171. *-παρασ-* MSS. vulgo. *παρὰ* is the preposition "by the side of" that is to say "along with." The line is rightly translated by Le Fevre "*Laserpitium cum melle interfuso.*" Dindorf, however, suggests *πρασο*, Meineke *καραβο*, and Blaydes, followed by Velsen, writes *τυρο*. The emendations *πρασο* and *τυρο* stand self-condemned, for the word must necessarily be trisyllabic. If any change were required, I should suggest *καρυο*, but I feel no doubt that Aristophanes wrote *παραο* here, as *ἐπὶ* in the following line.

1172. *-κιχλ-* Le Fevre (in notes), Brunck, recentiores, a certain emendation, since thrushes and blackbirds are commonly coupled together, and *κίγχλος* is reserved for the next line. *κινχλ* MSS. editions before Kuster. *κιγκλ* Kuster, Bergler.—*-κοσσυφοφαττο-* Bekker, recentiores. *κοσσυκοφαττο* R. Invernizzi. *κοσσυφαο* H. *κοσσυφο* edd. before Invernizzi.

1173. *-αλεκτρυον-* R. vulgo. *-αλεκτριον-* H.—*-εκεφαλλιο-* Aldus, vulgo. *εγκεφαλλιο* MSS. Invernizzi, Velsen. *εγκεφαλο* Dindorf, Blaydes. *εγκεφαλιο*

Bothe. — κιγχλο MSS. vulgo. νιγχλο Gelenius to Kuster inclusive.

1175. ταχὺ καὶ ταχέως MSS. vulgo. ταχέως ταχέως Meineke, Holden. Dr. Blaydes offers six suggestions, (1) πάνυ δὴ ταχέως. (2) πάνυ θαρραλέως. (3) ταχὺ θαρραλέως. (4) ταχὺ χἀρπαλέως. (5) πάνυ καρπαλίμως. (6) τρέχε καὶ ταχέως. The sixth which is incomparably the best, he introduces into the text and is followed by Velsen. Dindorf thought that ταχὺ καὶ should be deleted, and I have placed the words in brackets.

1176. λαβέ MSS. vulgo. λαβές Junta. λαβὼν Blaydes.—τρύβλιον R. vulgo. τρίβλιον H.—λαβὼν κόνισαι H. all editions before Invernizzi, and Bekker afterwards. κόνισαι λαβὼν R. Invernizzi, Dindorf, recentiores, except Blaydes, who has λαβὲ κονίσας.

1179. lal, εὐαὶ. From these exclamations to the end, the reading is that of R. and modern editors generally. H. agrees with R. except that it divides εὐαὶ into two words εὖ αἰ; and repeats them five times (for R.'s four) in the final line, and has εὐαίως for εὐαὶ, ὡς in the preceding line, and so the editions before Invernizzi. From Gelenius to Brunck inclusive. ἐπὶ νίκῃ was changed into ἐπινίκι'. Bothe changes εὐαὶ into εὐοὶ everywhere after δειπνήσομεν, and Meineke, Holden, and Blaydes, do the same in the first two words of the final line. Bergk in 1179 changes εὐαὶ into lαὶ.

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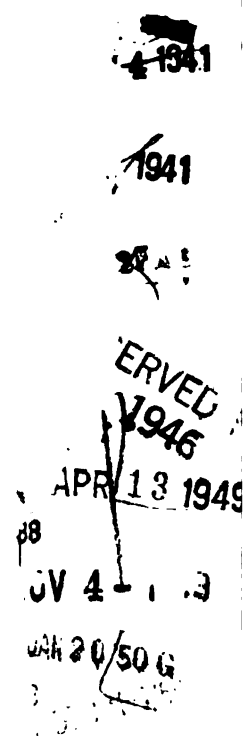

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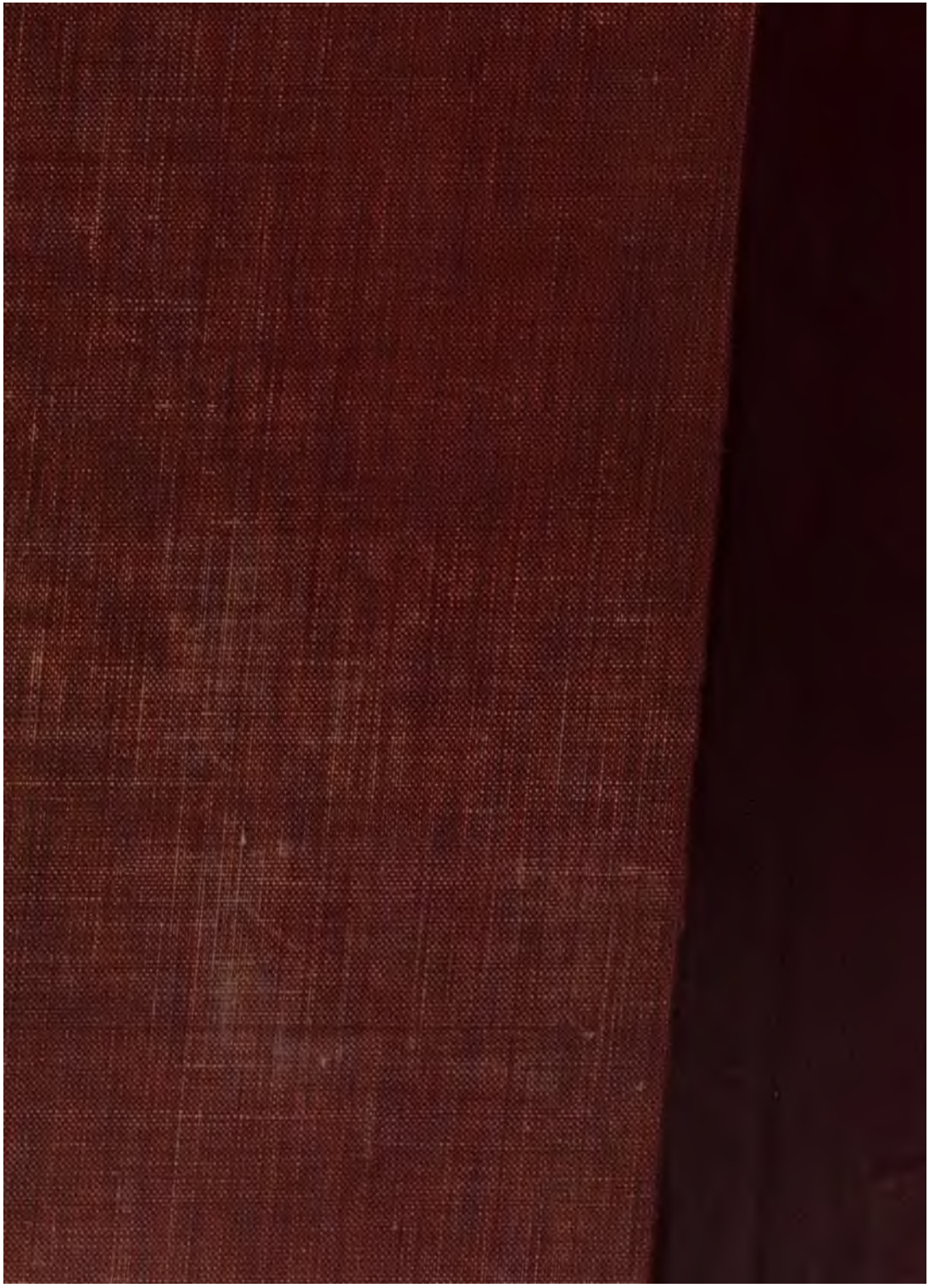
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